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THE CYBERMEN
"YOU SHALL BE LIKE US!"

DOCTOR WHO INSIDER

ISSUE 005

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"It would be great to have Jack and Matt Smith's Doctor cross paths..."

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WELCOME...

The Doctor has friends everywhere – some of them even have TV shows of their own! As you will no doubt have noticed, Captain Jack has made his return to Earth, and as this issue hits the news stands, his latest adventure, *Torchwood: Miracle Day,* is half-way through its ten-episode run on Starz.

We paid a visit to the *Torchwood* set in LA during the production of the new series and as well as enthusing about his new show, star John Barrowman fondly recalled the origins of Captain Jack Harkness on *Doctor Who* and his adventures with the Ninth and Tenth Doctors. You can see what he had to say for yourself just a couple of page turns away.

Torchwood is just one of two BBC series that began life as part of *Doctor Who* – clear proof, not that it's needed, of the success of the parent show. The other is of course, *The Sarah Jane Adventures* which starred the late Elisabeth Sladen who returned to *Doctor Who* in the 2006 episode, *School Reunion*. Joining Sarah Jane in that episode and subsequently popping up in occasional episodes of her own series was the Doctor's old robot friend, K9. Elsewhere in this issue, visual effects designer Mike Tucker tells us how he and his colleagues gave the Doctor's dog a new lease of life for his 21st century TV appearances.

Plus, we also have the first part of a chat with Louise Jameson who, as the savage Leela, also played mistress to K9 and, of course, companion to the Fourth Doctor.

Doctor Who is just one big happy family, and we're all a part of it as well.

John

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GERONIMO!

A round-up of the latest news in the Doctor's universe

SERIES 6 *PART TWO* IS COMING...

The secret is out! Amy Pond has been a Ganger for most of the last season of *Doctor Who*, and her daughter, Melody, grows up to be River Song!

As the Doctor disappeared in the TARDIS to rescue Melody/River from the clutches of Madame Kovarian, the revelations at the end of *A Good Man Goes to War* left us all reeling – especially when the title of the next episode was revealed as *Let's Kill Hitler*. And now we've been left waiting until the fall to find out just what this means…

The second half of the season is still shrouded in mystery, with showrunner Steven Moffat keeping his cards very close to his chest. One thing we do know is that *Let's Kill Hitler* does indeed feature Adolf Hitler, leader of the Nazi party throughout World War 2. The part of the Führer will be played by actor Albert Welling, a familiar face on British television, and who most recently appeared in the Ricky Gervais movie, *Cemetery Junction*.

Following on from *Let's Kill Hitler* will be *Night Terrors* [left], written by Mark Gatiss and directed by Richard Clark, who previously directed *Gridlock* and *The Lazarus Experiment* – in which Gatiss appeared as Professor Lazarus. Episode 10 is written by Tom MacRae, who returns to *Doctor Who* for the first time since 2006's *Rise of the Cybermen* and *The Age of Steel*. This episode is directed by Nick Hurran, who also directs the following adventure, Toby Whithouse's *The God Complex*. Episode 12 is written by series regular Gareth Roberts, and the explosive season finale is, of course, by Steven Moffat.

Doctor Who returns to BBC AMERICA in the fall.

Animated Reign for DVD

The Reign of Terror, the six-part William Hartnell story that concluded the very first season of *Doctor Who* in 1964, will be released on DVD sometime in 2012 – and the two missing episodes of the story will be animated.

Episodes four and five of *The Reign of Terror* – in which the First Doctor, Ian, Barbara and Susan find themselves in the middle of the French Revolution – are currently missing from the archives following the BBC's policy of destroying its output throughout the 1960's and 1970's. But with existing soundtracks and photographic reference, the episodes will be recreated using the animation technique 'Thetamation.' 2Ientertain has confirmed that the animation will be handled by *Doctor Who* audio producers Big Finish Productions and animation company Theta Sigma.

THE SIXTH DOCTOR'S NEW COMPANION

Colin and Lisa.

Tom and Louise.

Big Finish Productions has announced that the Sixth Doctor, Colin Baker, is to be joined in his audio adventures by a new companion – Philippa 'Flip' Jackson, played by actress Lisa Greenwood. Flip previously appeared in *The Crimes of Thomas Brewster*, released earlier this year, and Big Finish was so impressed with Lisa's performance, they invited her to step aboard the TARDIS full time.

"We worked with Lisa for one day," says executive producer Nicholas Briggs, "and we thought that she'd make a perfect companion. Flip is young, brave, and fun but she has a lot to learn – and the Doctor takes on something of a Professor Higgins role in her life."

Elsewhere in the Big Finish universe, production continues on the Fourth Doctor Adventures, which reunite Tom Baker with Louise Jameson (Leela) and John Leeson (K9). A trailer is now online, revealing that in one of his first adventures, the Doctor will be facing off against the Daleks – you can listen to it at **tinyurl.com/dr4preview**.

Where's the TARDIS? Winners

Congratulations from *Doctor Who Insider* go to the Bull family of Wisconsin, who have been announced as the winners of BBC AMERICA's *Where's the TARDIS?* competition. They will receive all 47 years of *Doctor Who* on DVD, along with a special showing of the series in their hometown, for placing the TARDIS in the most exotic location they could find. To find out just where the Bulls placed their TARDIS, and more, pick up the next issue of *Doctor Who Insider* for the full low-down on the competition!

MattMan!

Matt Smith recently made a splash at the 24 Hour Plays charity event at the Broad Theatre in Los Angeles – playing Batman! The charity event, in which playwrights and actors come together to write and perform a series of plays in just 24 hours, saw Matt wow an audience of Hollywood leading lights with his comedy take on the superhero. Matt is reportedly in LA to try out for some Hollywood roles, before returning to Cardiff to play the Doctor again in the 2011 *Doctor Who* Christmas special – and with this performance, he's sure to be inundated with offers!

NEW ADVENTURES FROM AUDIOGO

If you can't wait for the return of *Doctor Who* to BBC AMERICA, AudioGO is releasing new audio adventures for the Eleventh Doctor. *The Hounds of Artemis and Eye of the Jungle* features the Doctor, Amy and Rory, written by James Goss and Darren Jones. These original adventures are read by the Eleventh Doctor himself, Matt Smith, Clare Corbett and David Troughton – the son of Second Doctor Patrick Troughton!

Other forthcoming releases from AudioGO include an unabridged novel reading of the Seventh Doctor adventure *Ghost Light*, classic TV soundtracks *The Space Museum* and *The Mind of Evil*, and readings of the Tenth Doctor novels, *The Doctor Trap*, *Shining Darkness* and *Ghosts of India*, all available in August from retailers and online at **tinyurl.com/whoaudio**.

News compiled by Mark Wright

MIRACLE MAN

As *Torchwood* makes its explosive return to our TV screens in the globe-trotting *Miracle Day* mini-series, Darren Scott talks to star, John Barrowman about his *Doctor Who* past and possible future...

Doctor Who Insider is in Los Angeles on one of the most famous movie lots in cinema history, to talk to one of the most famous names in *Doctor Who* about the biggest developments in the history of its biggest spin-off series.

Except we're talking about dogs.

And no, not robotic super-computer ones – normal canines.

They do say you learn something new every day, and while I had wondered prior to meeting John Barrowman what was happening with his beloved dogs while he was filming *Torchwood: Miracle Day* in Hollywood, I had no idea that he had his own special arrangement for getting them over from the UK...

"Don't tell anybody," he says and leans in to share the secret. "I transported them through time and space."

He totally fooled me. It's no wonder his former co-star David Tennant has perfected his very own fist shaking 'Barrowman' cry.

Jack checks up on his old Torchwood colleague, Gwen in *Miracle Day*.

John laughs. "I have a vortex manipulator... No, there's another type of TARDIS and it's called Virgin Atlantic and you put them inside a big Virgin Atlantic tube..."

We're sat in his trailer, *Insider* has grabbed the couch while John's sat on the floor by the open door, the sun beating down. Minutes previously I'd heard him before I saw him, making a bell noise as he weaved his way between two enormous hangar-sized sound stages. A look of utter joy on his face.

"It's a thrill for me and it's exciting for the show," he says when I ask how happy he is to be filming the fourth series of the hugely successful *Doctor Who* spin-off in America. "I'm loving every second... Here I am, I was just riding my bike through the Warner Brothers lot."

Amazing.

"I know! To think that John Barrowman – you know, a British television guy – and I'm now riding my bike through Warner Brothers and people are going 'heyyyy!' and they're recognising me! It's great! It's really great," he says with a massive grin.

With us both having started our respective *Torchwood* journeys in a less-than-sunny Cardiff I remark that yes, it's pretty mad to see the show being made on such a scale in America.

"How nuts is that! How *nuts* is *that*?" he beams.

And because we're all timey wimey (or, more boringly, because of print deadlines) we're on the set of *Torchwood* mere days before the US launch of *Doctor Who* Season Six. Surely John's spotted the giant billboards all over Los Angeles?

"I have, I have. But it's unfortunate that they've got the back of Matt's head. I don't know whether that's to let you be intrigued by what you're about to see or if it's the quirkiness but it's the back of his shoulders and his head. Looks good."

Is he hoping that *Miracle Day* will get a similar treatment?

"Well I know that it'll get a very big treatment and a very different treatment because we're with a completely different network and we're kind of their big flagship show and I hate to say we'll probably get bigger

Captain Jack is back - armed and dangerous!

> "To think that John Barrowman – you know, a British television guy – and I'm now riding my bike through Warner Brothers and people are going 'heyyyy!'"

treatment," he grins. "Unfortunately, although *Doctor Who* is the mothership we've now separated and we're on our own. Although we'll never forget our roots – I would love to go back to *Doctor Who* at some point. But I think it'll not be a competition of who's bigger and who's better. Because both are equally, in my eyes – as I know they are in the readers' eyes – equally as important to the sci-fi world. But if you're talking about networks I think our network will just be a bit stronger and a bit bigger."

He bursts out laughing and turns to the lovely Christine, the PR from BBC AMERICA. "Is that fair enough to say?"

Christine smiles and informs us that *Torchwood: Children of Earth*, the five-episode series from 2009, garnered BBC America's highest viewing figures ever. No pressure then. But this 10-episode spectacular – which features the premise of what happens when no-one can die – could, by all accounts, top that.

The Mothership

Of course, as everyone knows now, that 'mothership' beat *Torchwood* to the post for filming in America. Was John jealous that he never got to film in the United States when he was in *Doctor Who*?

"No. No, no, no. I was so grateful and so thrilled about being in *Doctor Who* in the first place that they could've told me that I was filming it in the most remote part of – I'm not going to say any town in the UK

Captain Jack meets the Ninth Doctor and Rose Tyler.

Jack joined the Tenth Doctor and Martha Jones for more advenures.

because someone in the UK will go [shouts] 'that's not fair to say what you're saying about...' so I'll just say I could've filmed it in the most remote, coldest part of the planet and I still would've been happy. Because I was part of *Doctor Who*. It doesn't matter where you film, it's about the show that you're doing. It's about the background of the show. The fact that I was *in* the TARDIS was the big thrill for me, and to be a friend and companion to the Doctor. That's what it's about."

Is there anywhere he wouldn't go for *Torchwood*?

"No. I would go anywhere. There was a question I was asked for another publication, where I wouldn't go filming and I'd go anywhere."

Talk of his days in Wales leads him to reveal that those dogs (with their doggy passports – no, really) are headed back there soon with John's partner. "Scott flies out the day before I do with the dogs because I have to go back and go right to Wales. For a very secret operation."

Gasp. Is this...

"I'm not telling you."

I start to wonder out loud that, if it's in Wales, it's bound to be...

He leans into the Dictaphone and says loudly. "*I'm not telling you.*"

I'm totally going to come back to that later. A different tactic then. Jack's unique – a character loved by children going from a show they love to a show they can't watch...

"No. Not unless they're over 13."

So what is it about Captain Jack Harkness that gives him that uniqueness in the Whoniverse?

"Well part of it is the brilliant writing on both of the shows and also with Russell [T Davies – former *Doctor Who* showrunner and creator of *Torchwood*] and Steven [Moffat] who first created Jack. This is the way I explain it, and people may disagree...

"The reason I think it works is the fact that in *Doctor Who* Jack's a team member, he's the person that the Doctor will turn to, say, shoot machine guns at somebody, do all that stuff. He is not the leader of the pack so therefore kids look at him as being the 'saving-the-day' hero, the one who does something to help the Doctor, who they look at as also a hero, right? And that's the main reason they're watching that show, for the Doctor. When he goes into *Torchwood*, he's the leader of the pack," he says assertively. "He's a bit darker, he has to make decisions that are sometimes not... He doesn't rely on other people to make the decisions, he does them himself. If someone's got to die to save something he shoots them – you have *Children of Earth*, sacrificing his grandson. So it's that kind of thing. It's the decision-making process I think that makes him likeable in two different TV shows. If I had a formula to do it, to make it up and sell it in a bottle for TV shows and other actors I'd do it because I'd be a gazzillionaire and it would hopefully work for others. That's my explanation, whether it's the right one or not... Russell would probably have a very different one to it. But that's how I see it and that's how I work with it."

Talk turns to fandom, and John gets visibly excited at being able to promote the show at Comic Con in July.

"I get to shop! It's where I buy all my T-shirts. All my super hero T-shirts, all the retro ones," he explains with an adorable excitement that only a fan has and only a fan understands. "Last time I did Comic Con I bought a sculpture of Iron Man that lights up. I'm a bit of a freak. It's where I got my first Gwen and Jack dolls. The Toner dolls. They gave them to me. I have loads of Toner dolls, all the character ones. I imagined,

John shares a moment with *Torchwood* supremo, Russell T Davies on the set of *Miracle Day*.

as a little boy, that they used to come alive at night and go around the room..." He might want to watch out for an upcoming episode of *Doctor Who* then...

But back to *Torchwood*, and the kind of people who might themselves buy those very dolls, their love for experimenting with role-play and how they're no different from fans anywhere else in the world.

> **"New people who are going to watch it can pick up at the beginning and not have any problem."**

"We've got a huge fanbase in America and I think that's because – and please, the readers will say 'well our fanbase in Britain is big too', yes I know that. You're asking me a specific thing about American fans and I think it's because they've never had characters that have been like us before, represented on television that they can identify with. Whether you're bisexual, gay or lesbian or straight there is someone in *Torchwood* that you can latch onto and identify with and really feel those emotions that you feel as a true human being through them. I think that's what sets us apart from most other sci-fi shows in America."

Although he says the universal fanbase for *Torchwood* is much the same wherever the team films, being in America has different advantages.

"By filming here the thing that's different is that we have more food," he grins. "Our craft service is *massive*. I can say 'I need a sandwich' and a sandwich will arrive, exactly the way you want it. It's little things like that, but otherwise..."

Someone suddenly appears in the doorway to the trailer and a runner hands him a coffee. He bursts out laughing.

"See! As I said that, a coffee's just came in the door! Oh that was *perfect!*"

It's not just the catering that's massive – John himself is frequently recognized for his roles in *Doctor Who* and *Desperate Housewives*.

"What was weird for me with *Desperate Housewives* was I was in, funnily enough, the Lake District in the north of England and a Russian couple came up and spoke to me in Russian and said [adopts accent] '*Desperate Housewives*!' Ooh, bad accent.

"But also, when we went to Cannes [to launch *Torchwood*], there was a bunch of people waiting when we got off the plane for autographs. How they knew we were on the plane I have no idea, but they were the French leg of the *Torchwood* fanclub. But I get recognized as much here in grocery stores, it's couples in Best Buy and Bath, Bed and Beyond – the woman going 'my husband loves your show, he loves your character' and I go 'you should be worried about your husband!' And they laugh! They love it!

"And that's one thing with our firm fanbase, is to know that they can come into this and pick up right where we left off or new people who are going to watch it can pick up at the beginning and not have any problem following what's going on or who we are or the storyline. And that's one thing that is unique about this series.

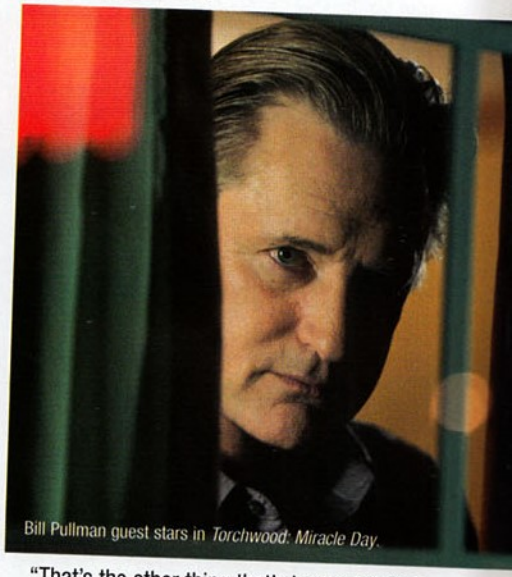
"It's different, it's something that I don't think American television really has... I shouldn't say that because they have good sci-fi here, but it's the subject matter that we've dealt with."

I have to agree, *Torchwood* is definitely different.

"We have to be individual."

Something else that sets it apart is the cast. John is once more joined by Eve Myles as Gwen Cooper and Kai Owen as Rhys, but there's a host of new faces. He starts excitedly listing the guest stars of *Miracle Day*. There are many.

"And Bill Pullman!" he eventually finishes with even more excitement after reeling of a huge amount of names in record time. "Oh my God, the president of the United States is in *Torchwood*! We were flying and he lost his bag and he was like [adopts Bill Pullman accent] 'I don't know... My bag... It's not coming off the plane!' And I went 'you should have a presidential seal on it because it'll come off quicker!' He went 'yeah, that's a good idea'. Love him. Love. Him.



Bill Pullman guest stars in *Torchwood: Miracle Day*.

"That's the other thing that's happened since we've come over here, and not to say that it wouldn't have happened in the UK, it just would've been harder to get those people and to bring them over, but they're more readily available here and we can have them. Our cast, really, is stellar."

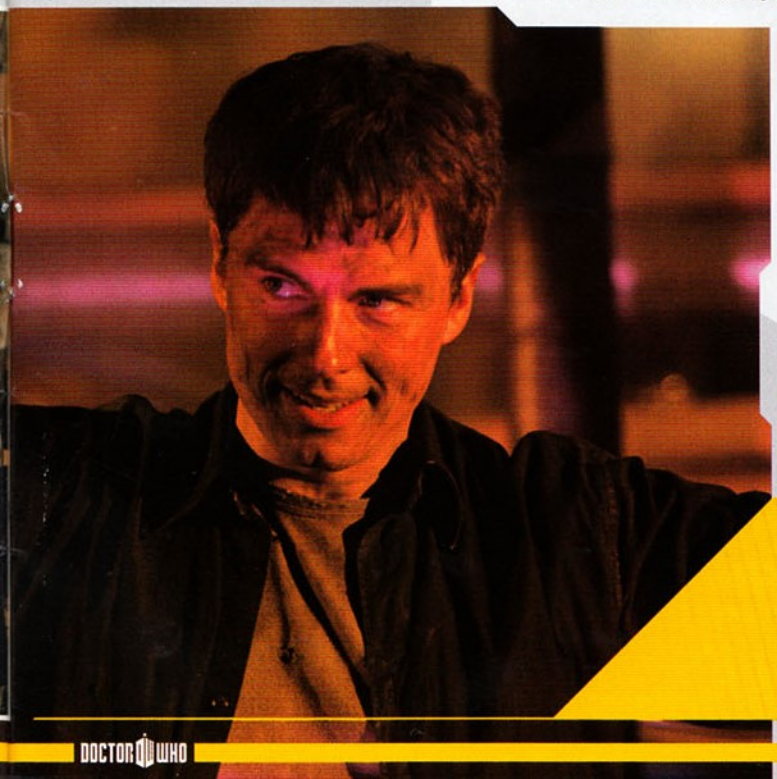
Doctor Who?

Stellar cast and *Independence Day* stars aside, there's one man we want to see Captain Jack reunited with. Let's cut to the chase. *Doctor Who*...

"Yeah, absolutely," he answers, cutting me off before I've finished the question.

...and star alongside Matt Smith?

"Of *course* I would, I would love to appear with Matt. I think the new series is as good as the last – I will never, ever say who my favorite



> **"Last time I did Comic Con I bought a sculpture of Iron Man that lights up. I'm a bit of a freak. It's where I got my first Gwen and Jack dolls."**

is as the Doctor, so don't ever ask me," he grins, "because I have a few... But I've never worked with Matt so I think it would be great to have Jack and Matt's Doctor cross paths and maybe have a one-off episode, see what happens. Because would Jack know him? He'd sense it but the Doctor would know Jack right away because obviously he doesn't forget those kinds of things. I think it would be interesting. And it would be great if Steven wrote it because Steven knows how to write for Jack really, really well."

"It's weird because I always thought when we were doing stuff with David of him being older than me, isn't that weird? To make it work because he's the Doctor. David, obviously, is younger than me in real life but again it's that way of how you would think and look at it with someone like Matt. It would be interesting if I looked at him like he's younger because he looks much younger," he suggests and I think I get the gist. Never mind how he'd look at Matt, how about seeing the new TARDIS on screen, given that where that set now stands was once home to Jack Harkness, before the Torchwood Hub was blown up in *Children of Earth*?

> ***"The fans love Jack so I think they'd love to see an episode with Jack and the Doctor."***

"What's really interesting is a person who knows about production and all that kind of stuff to go in, after they had turned it first into the spaceship in *The Waters of Mars* [2009] and to see how they had reconstructed it and how you could still see the door and all that, but they changed it. It was fantastic, but you know what? You never look back. It's nice to have memories but you don't look back and go 'oh I wish, I wish' because you know what? You move on with the future."

Speaking of the future – that thing you mentioned about going to Wales for, when might we know about that?

"I don't know. It might not even have anything to do with *Doctor Who*! It might not. Listen, I might just be winding you up. Honestly, there's no plans for me to be in *Doctor Who* and I'm telling you that honestly. But I would love to be. Jack was born of *Who*. The fans love Jack so I think they'd love to see an episode with Jack and the Doctor."

And River Song – Alex Kingston's always going on about wanting to meet Captain Jack...

"Bring it on, yeah! She needs to just ask... Tell the writers, give Russell a ring."

Captain Jack faces new threats with CIA agent, Rex Matheson and Gwen Cooper.

The new *Torchwood* team: [from left to right] Gwen Cooper (Eve Myles), Jack Harkness (John Barrowman), Esther Drummond (Alexa Havins), Rex Matheson (Mekhi Phifer).

Alex wasn't the only *Who* girl that wanted her shot. We talk for a while about the untimely and heart-breaking death of Elisabeth Sladen.

"Lis rented my flat in Cardiff, that's where she stayed and she absolutely loved it. Such a nice lady, I remember I said to Russell, the memory I will always have – apart from her fantastic smile and her energy in everything that she loved about the world of *Doctor Who* and *The Sarah Jane Adventures* – is the fact that when I was doing *The Stolen Earth*, and we were all in the TARDIS, everybody was there and Davros came out and she grabbed my hand and she went 'ohh'. And the fact that I was standing with Sarah Jane and she grabbed my hand and she went 'still frightens me to this day'. And that, to me, is one of the best things, and why we do it, for that thrill. To know that she's gone is just..." he trails off.

Sadly, with Lis passing she never got to appear in *Torchwood*.

"She said to me 'you could be the gunslinger and I could be the glamour!'"

Running with it

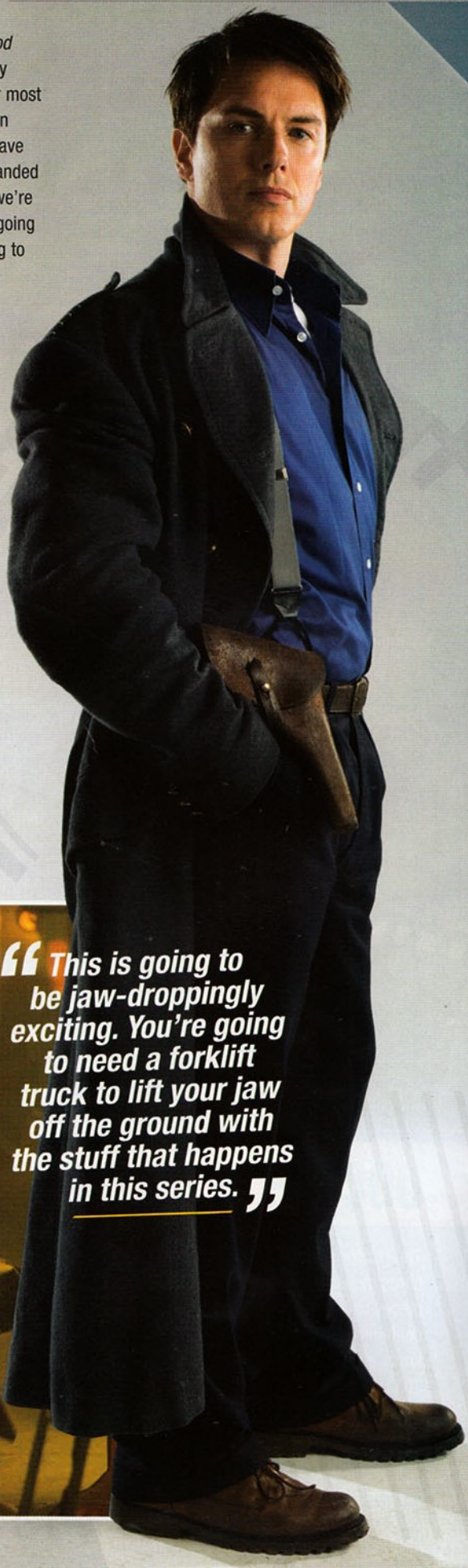
Assuming that all *Doctor Who* fans would want to watch *Torchwood* – or should – but if they didn't, what would he say to make them watch *Miracle Day*?

"Well I never assume anything because I know that they don't all watch *Torchwood* because of their age. But, why should they watch *Torchwood*? This is going to be our most thrilling, our most exciting, our most action packed, our most event-filled series we have ever done. We are now a show that has landed firmly on its feet, we know exactly what we're about and we are running with it. This is going to be jaw-droppingly exciting. You're going to need a forklift truck to lift your jaw off the ground with the stuff that happens in this series.

"But I'll tell you, without saying anything or giving it away – Oh my God! All the things that it could lead to in the future with what is done within this series... Like I said, it's jaw-dropping. I don't like to read too far ahead because of what we're doing in the episodes because I always feel for me personally if I read ahead it'll change the way I do something here, but I've just recently finished episode ten. Oh. My. Literally last night I'm filming on an airport runway – that's all I'll say for that – but I'm filming and I'm reading and I couldn't put it down."

Definitely event television?

"It's event television, which is why I say we are firmly on our feet, why we know what we're about, what we're dealing with and everything that the show is about."



"This is going to be jaw-droppingly exciting. You're going to need a forklift truck to lift your jaw off the ground with the stuff that happens in this series."

We examine the moment when the renegade Second Doctor was finally captured by his own people, the Time Lords...

"YOUR TRAVELS ARE OVER!"

THE WAR GAMES (1966)
DISC 3, EPISODE TEN, TRACK 4

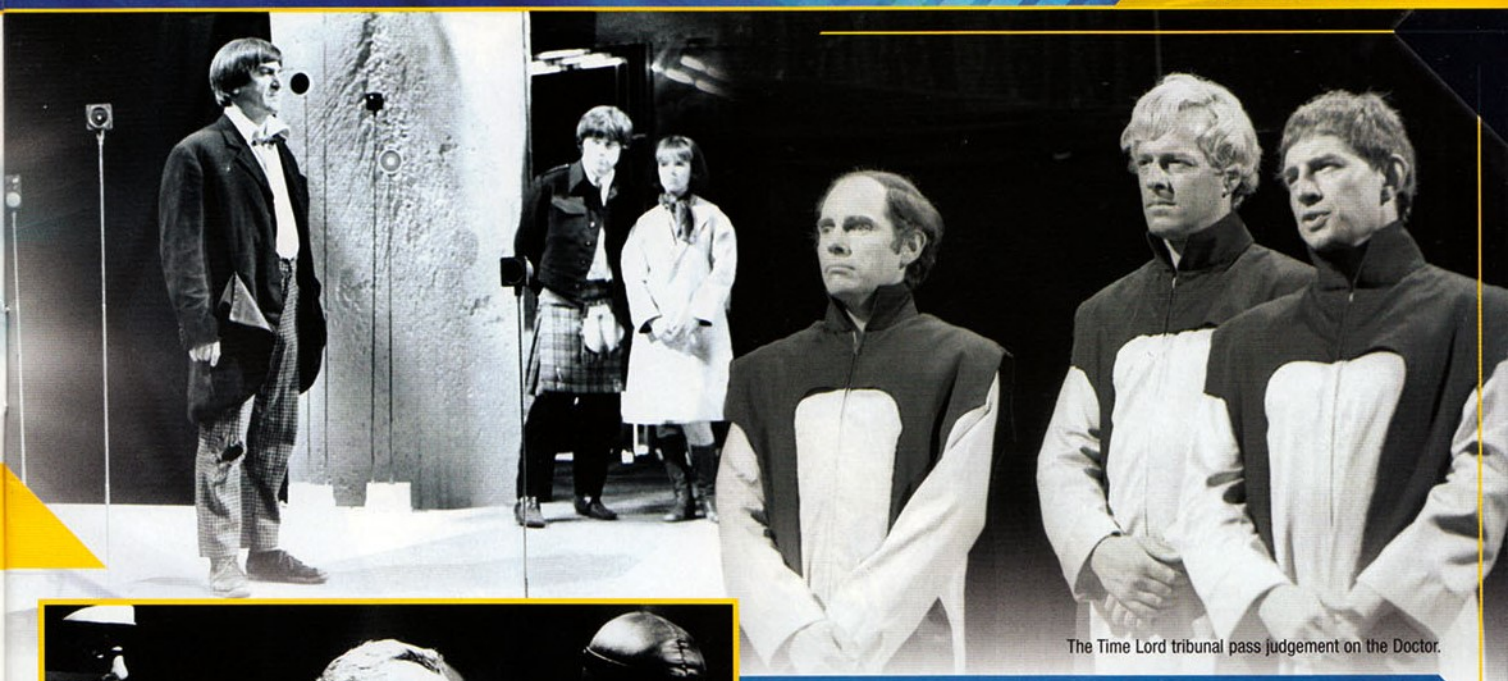
WHAT HAPPENS?

On an alien planet where humans from different time zones have been forced to fight in wars from history, the Doctor has run out of ideas. He has defeated the War Lord and the War Chief, but is unable to return the humans home, and has only one option left. He must send a distress signal to "them". His own people. The Time Lords. By sending the signal, he risks the very freedom he has always fought for. When the Time Lords arrive, they are all-powerful, but the Doctor is already on the run again, trying to keep ahead of them. But the Time Lords are relentless, and exert great forces upon the TARDIS, forcing the Doctor to return to their home planet where he is placed on trial for his crimes. He pleads that the universe has bred great evil that must be fought – and as Jamie and Zoe are returned to their own times, the Time Lords agree that the Doctor still has a part to play in that battle. Sentence is passed by the Time Lords – the Doctor is to be exiled to Earth, and his appearance will change once again…

DOCTOR IN DISTRESS

The Doctor sends a distress signal to the Time Lords by using a small cube, assembling the pieces using his telepathic abilities. The box contains everything the Time Lords need to know about his current predicament. In the 2011 story *The Doctor's Wife*, the Eleventh Doctor is lured through a rift in the universe by a similar distress cube from a fellow Time Lord – the Corsair. On the other side of the rift, the Doctor discovers that the entity known as 'House' has been collecting these distress cubes to lure other Time Lords to his domain.

Compiled by: Mark Wright

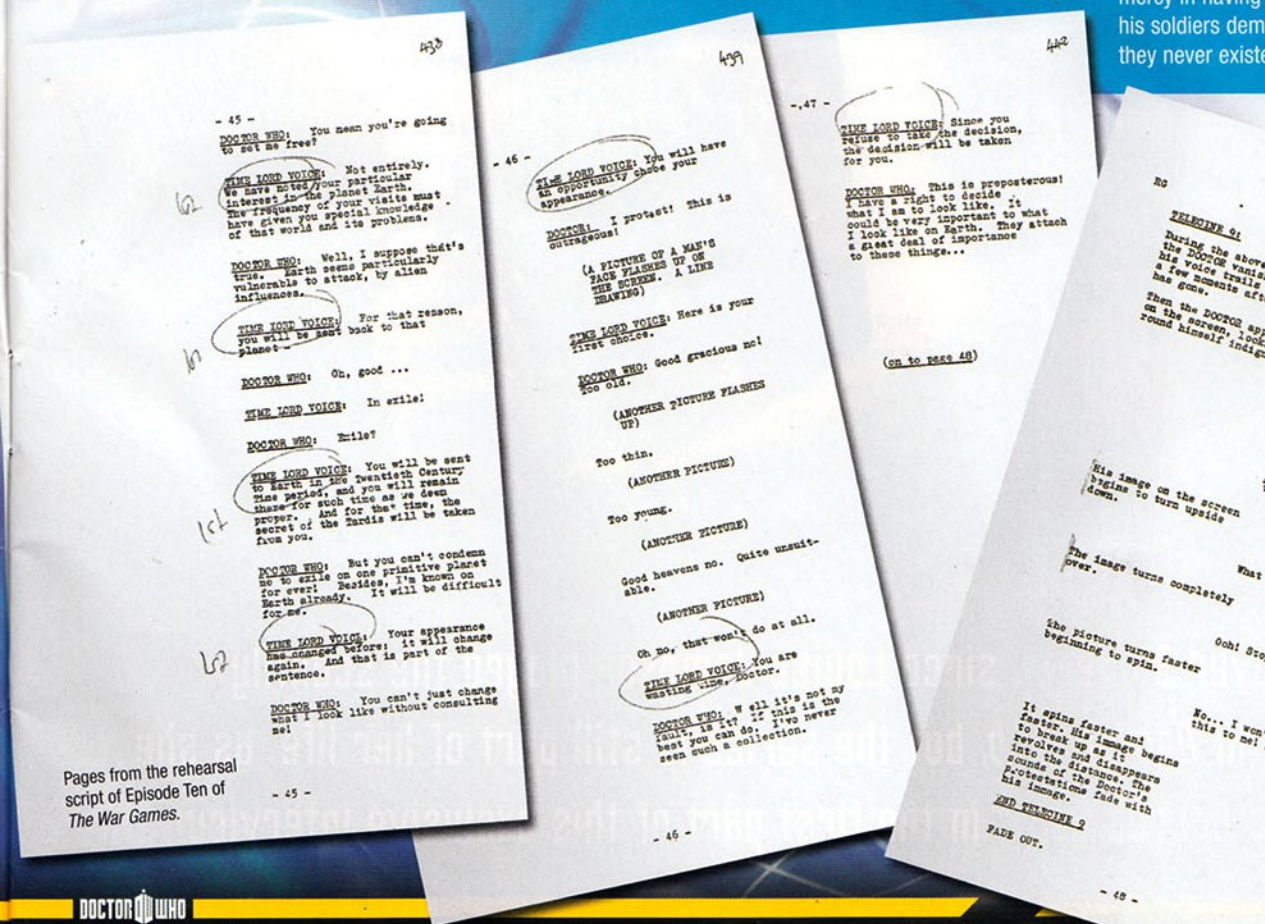


The Time Lord tribunal pass judgement on the Doctor.

The War Lord is found guilty of crimes against humanity.

THE WAR LORD!

After he kills the War Chief – another of the Doctor's own people on the run – the War Lord is caught by the Time Lords who have responded to the Doctor's distress signal. He is taken to their home planet to stand trial for his crimes against the humans used in the war games. The Time Lords reluctantly demonstrate their frightening mental abilities when the War Lord refuses to speak, inflicting extreme pain on him with just the power of their minds. After a failed escape attempt involving the Doctor, Jamie and Zoe, the Time Lords show no mercy in having the War Lord and his soldiers dematerialized – as if they never existed...



- 45 -

DOCTOR WHO: You mean you're going to set me free?

TIME LORD VOICE: Not entirely. We have noted your particular interest in the planet Earth. The frequency of your visits must have given you special knowledge of that world and its problems.

DOCTOR WHO: Well, I suppose that's true. Earth seems particularly vulnerable to attack, by alien influences.

TIME LORD VOICE: For that reason, you will be sent back to that planet.

DOCTOR WHO: Oh, good ...

TIME LORD VOICE: In exile!

DOCTOR WHO: Exile?

TIME LORD VOICE: You will be sent to Earth in the Twentieth Century Time period, and you will remain there for such time as we deem proper. And for that time, the secret of the Tardis will be taken from you.

DOCTOR WHO: But you can't condemn me to exile on one primitive planet for ever! Besides, I'm known on Earth already. It will be difficult for me.

TIME LORD VOICE: Your appearance has changed before; it will change again. And that is part of the sentence.

DOCTOR WHO: You can't just change what I look like without consulting me!

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TIME LORD VOICE: You will have an opportunity chose your appearance.

DOCTOR: I protest! this is outrageous!

(A PICTURE OF A MAN'S FACE FLASHES UP ON THE SCREEN. A LINE DRAWING)

TIME LORD VOICE: Here is your first choice.

DOCTOR WHO: Good gracious no! Too old.

(ANOTHER PICTURE FLASHES UP)

Too thin.

(ANOTHER PICTURE)

Too young.

(ANOTHER PICTURE)

Good heavens no. Quite unsuitable.

(ANOTHER PICTURE)

Oh no, that won't do at all.

TIME LORD VOICE: You are wasting time, Doctor.

DOCTOR WHO: Well it's not my fault, is it? If this is the best you can do. I've never seen such a collection.

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TIME LORD VOICE: Since you refuse to take the decision, the decision will be taken for you.

DOCTOR WHO: This is preposterous! I have a right to decide what I am to look like. It could be very important to what I look like on Earth. They attach a great deal of importance to these things...

(on to page 48)

RG

TELECINE 9 - 48 -

During the above speech the DOCTOR vanishes, but his voice remains on for a few moments after he has gone.

Then the DOCTOR appears on the screen, looking round himself indignantly.

DOCTOR WHO: What's happening? Is this some sort of joke?

TIME LORD VOICE (O.O.V.): The time has come for you to change your appearance, and begin your exile.

DOCTOR WHO: No, I refuse to be treated ...

His image on the screen begins to turn upside down.

The image turns completely over.

What are you doing!?

The picture turns faster beginning to spin.

Ooh! Stop! You're making me giddy!

It spins faster and faster. His image begins to break up as it revolves and disappears into the distance. The sounds of the Doctor's protestations fade with his image.

No... I won't have it! You can't do this to me! No ...!

END TELECINE 9

FADE OUT.

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Pages from the rehearsal script of Episode Ten of *The War Games*.

SPACE-AGE SAVAGE

It's been over 30 years since Louise Jameson played the scantily-clad Leela in *Doctor Who*, but the series is still part of her life, as she explains to Darren Scott in the first part of this exclusive interview.

Catching up with Louise Jameson has been tricky. She's in demand from two different Doctors you see.

One doesn't quite count though, as it's actually Martin Clunes' *Doc Martin* that's been keeping her from *Insider*'s grasp, a successful ITV show that she's been filming in Cornwall.

The other, however, is Tom Baker – the Fourth Doctor, and friend to Louise's warrior woman Leela for nine adventures in the late 1970's. The pair have been reunited as their TARDIS traveling counterparts for a new series of audio adventures to be released by Big Finish Productions later this year – but that's another story for another issue of *Insider*.

I arrive to meet Louise in a London hotel slightly late – I've never quite mastered time, ironically – and spot her immediately. Whatever it is the former *Doctor Who* companions have got going on, I want in on the secret. She still looks incredible, those blue eyes still sparkle, and I wonder if being around the famous Time Lord had an anti-ageing effect on her.

While she's never been one to shun the attention that her stint on a 1970's BBC sci-fi show has brought her, is she surprised to still be talking about it?

"Do you know more and more it's been an absolute lifeline for me," she says softly. "When all else has failed, which hasn't been often – see me touching wood, I've really been blessed with a proper career – but on those odd occasions when nothing has been happening there's been a *Doctor Who* convention or a Big Finish audio play. Even now I've just done a little short film called *Cleaning Up*, with [*Doctor Who* author and actor] Mark Gatiss. It's a little 15-minute short they're going to use as a pilot for a possible TV series – that was a direct result of doing *Doctor Who*. And if it comes off, here I am with another TV series which is *Doctor Who* related so I have nothing but gratitude for the programme.

"I'm not surprised that the programme has survived the way it has at all, I'm kind of surprised that I have within that," she laughs. "It was a nine-month job in 1977 and I've had much longer jobs – four years with *Bergerac*, two years with *Tenko*, and yet this is the one that just like a cloud has carried me through. It's just carried me through. God bless it."

She laughs heartily when I mention that every time the 'sexy' companion story is wheeled out, *that* picture of Leela pops up in the paper.

"Do you know what, I feel slightly nostalgic," she says when asked how it makes her feel. "What I'd give for that body back with this mind on top of it. When I got [British soap opera] *EastEnders*, which was 12 years ago now, they dragged out 'the' photograph, the one with the knife and the terrible make-up and my youngest son opened the paper and went 'phwoar mum, you were a babe!' That slightly shocked me. Because all my kids have ever seen is me looking the way I do, like 'mum'. So they were suddenly forced to look at me objectively in a way that they hadn't before so that was quite interesting. And quite complimentary, bless them."

I mention that it's also interesting that Leela wasn't the first sexy companion, but she's often held aloft as such.

> **"I'm not surprised that the programme has survived the way it has."**

"It's only because she was in a leather leotard... And the programme was scheduled to go out after the football results, so the combination of those two things… And also I do think that initially she was written very well – Rob Holmes and Chris Boucher wrote very well for her so I was given a very good springboard."

Did she keep anything?

"I've got the second costume, which is awaiting either the time when I'm desperate for money or some extremely worthy charity."

For a moment I'm a bit confused. By second costume does she mean the outfit she wore for her charity 1993 appearance in the special *Dimensions in Time* story?

"Not the sack of potatoes one?! Not the Mini Haha one? Is that the one you mean? No, I kissed goodbye to that as soon as I could," she scoffs.

So where's this costume now?

"First of all I gave it to my niece, who did a lot of partying in it."

Amazing.

"Then Steve Camden, he now has it. He's brought it back to its original state. And the knife I had – the blunt knife that was given to me after *Robots of Death* when I nearly killed a cameraman throwing a knife. They took the sharp one away and gave me a blunt one, I did steal that. It sold for a thousand pounds and that went to Romanian orphans."

It's well documented that, at the start, things weren't so great between Tom Baker and Louise, with Tom not originally having been too keen on the character of Leela. Time, thankfully, heals.

"I always find 'what was Tom Baker like to work with?' a difficult question. The stock answer is that he was extraordinary. He lived and breathed the programme, he was very, very

Louise poses as Leela in "*that* picture."

Leela, the Fourth Doctor [Tom Baker] and their robot companion K9 face the universe.

Killer smile!

Leela's second costume, which Louise still owns.

dedicated to it. He didn't want the character Leela in there and I think some of that brushed off on his attitude towards me. I also think that when you work with that kind of genius – because I do think he's a genius, I *really* do. I've got enormous respect for his charisma and talent and his ability to handle very difficult text. His general knowledge, the amount of stuff he's read is just phenomenal. That can often be very difficult to work with. Currently we get on incredibly well, he's made a very public and very heartfelt apology to me over the way he treated me in the 1970's and it's gratefully accepted. I have to say, and I never thought this sentence would come out of my mouth, I'm very, very fond of Tom Baker," she laughs.

So then, what's it like to work with Tom Baker *now*?

"It's heartwarming. It's heartwarming that such a difficult relationship could now turn into such an easy one. *Such* an easy one. And I watch other people, because he doesn't frighten me, and he used to frighten me, he doesn't frighten me anymore. I watch other people gasp when he's around."

Did she ever imagine that she'd be reprising Leela alongside Tom?

"No," she answers immediately. "Never. Not in a million years. I would have bet my house that nothing like that would ever happen.

"And I'm a little bit instrumental in that," she reveals. "I emailed him, because David Richardson [one of the producers at Big Finish Productions] said that he'd tried long and hard to get Tom involved with Big Finish and I just emailed Tom and said 'you have to know they're absolutely delightful to work for. The scripts are good, the direction's good and they pay on the nose. And the lunches are brilliant!" she chuckles. "'If you're in two minds, let me try and sway you.' Or words to that effect. And the next thing I knew David said 'I think we've got Tom on board.' So I hope that my email was instrumental."

> ***"My mother put me on the tree instead of the fairy!"***

Doctor Who is one of those shows though where things that you never ever think will happen tend to crop up. For example, we begin to talk about the wide variety of *Doctor Who* merchandise that Louise found herself appearing on, and the strangest things she's had to sign over the years. There's one particular incident that stands out, involving an American fan...

"The most shocking thing was actually at a Leela day in an LA park in 1979 and I was asked to sign someone's thigh – which I did – and he went off and got it tattooed! That shocked me. That really shocked me. I wonder if he's still wandering around with my signature on his thigh? Extraordinary."

Leela joins the Doctor for their first adventure together in *The Face of Evil* [1977].

> "I've got enormous respect for Tom's charisma and talent and his ability to handle very difficult text."

Leela is often remembered as the Doctor's first 'sexy' companion.

Perhaps he's reading *Insider* now and will recognize the story, I suggest – there can't be that many men out there with her name on their leg.

"Well if he does, please get in touch…"

I laugh that she's inviting *Doctor Who Insider* readers to send in photos of their thighs. "Oh stop it!" she giggles.

While I'm not sure if Leela was the first companion to be tattooed onto a fan's body, but I do know that she was the first to ever be made into a doll...

"Was I the first? My mother put me on the tree instead of the fairy," she laughs.

Famously the doll is a bit... well... rubbish. Even Louise refers to it as the "bad hair-day doll". I ask what her thoughts were when she first saw what is now itself an iconic piece of *Who* merchandise.

"Well I did a four-and-a-half-hour photoshoot for that doll and I was very disappointed because I thought 'all they've done is taken a Barbie, blacked her up and put big tits on her.' The face is *so* not my face. Blue eyes, that's about it. And you know I really did do absolutely every angle possible, they photographed and photographed and photographed. None of it was used. Apologies to whoever designed it! They're worth a fortune now, I'm told."

But after 30 years she's finally gotten the chance to sort that frizzy hair situation – she tells me that she's recently been sent two Leela action figures to approve.

"I don't know if they have to ask you, I think it was a courtesy thing. I've passed one of them. They've done one with the hair down and one with the hair up and the hair up looked really like a helmet so I just went 'well seeing as you asked me, perhaps you could look at the hair on this one'..."

Fair enough, if this one's going to be around as long as the last one, she should at least get a nice hair-do. I ask if she's considered the notion of grown men playing with her and she laughs hard.

"What can I say... I wish!" she gasps. "Do you think they are? Do you think blokes buy the dolls?"

I give her a knowing look and tell her that at least her face didn't end up on pairs of underpants in the 1970's like Tom.

She laughs, not believing me. "Stop it! It's not on underpants. Stop it! Can you get me a pair? I can give them to him for Christmas..."

Still refusing to believe me we look up a picture on my iPhone and she laughs hard. "I don't know why that delights me so much."

Bad hair aside, I tell her, at least she escaped that indignity...

"Yes, thank God!"

So with Leela being so iconic (despite never having graced a pair of underpants) it's hard to believe she only appeared in nine stories.

"Everybody says that, they can't believe how short a job it was," she agrees. "I just think we caught the crest of a feminist wave. And because Lis [Sladen, who played Sarah Jane Smith] had been with it for a while... That was a quite a big shake-up to bring in someone else.

"I'll tell you one story. I got masses and masses of fan mail that I absolutely didn't expect. Hundreds of letters every week and I tried to reply to all of them. They were all like 'oh my God, you're amazing, how wonderful, how wonderful...' and then, by mistake, they'd muddled up our fan mail, I got a whole sack load of Lis' saying 'this girl is terrible, come back, we can't bear Leela we want Sarah Jane back'," she laughs. "It was such a good leveler."

In the next issue of Doctor Who Insider, *we get Louise's thoughts on each of her stories, Leela returning in new adventures, and what should happen for the 50th anniversary of the show.*

NEW TRICKS FOR AN OLD DOG

Visual effects designer, Mike Tucker explains how the Doctor's faithful robot dog, K9 was given a new lease of life in the Tenth Doctor adventure, *School Reunion*...

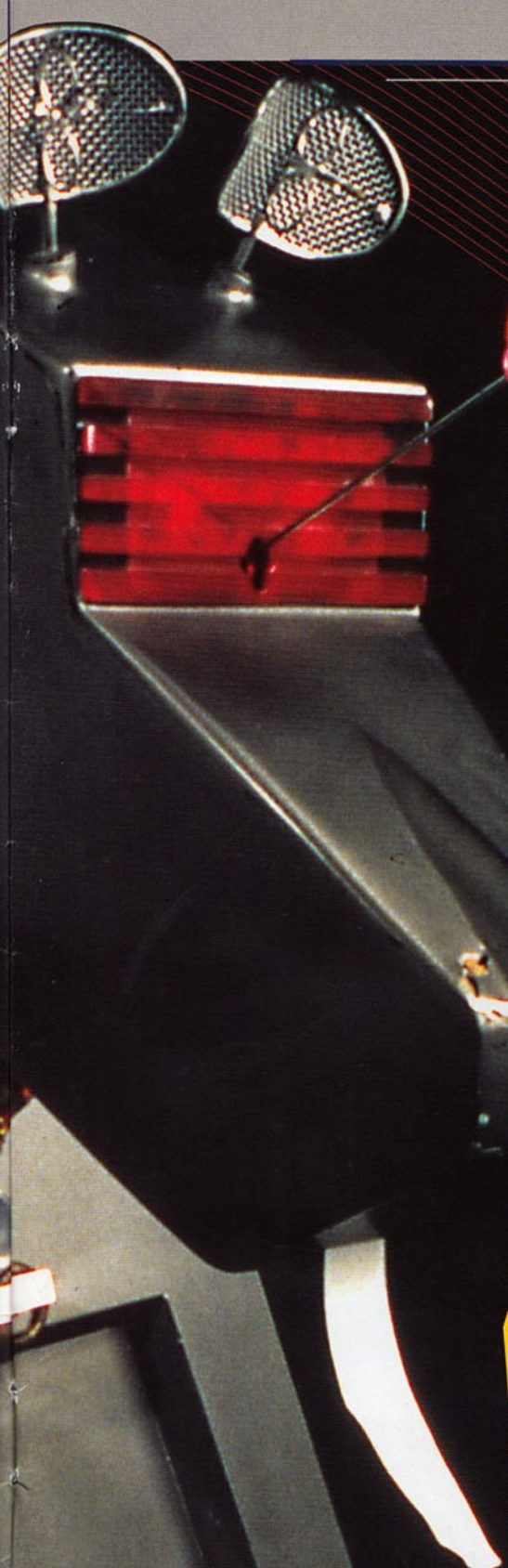
Doctor Who has never been a show to slavishly copy the trends of other science-fiction franchises. However, the arrival in 1977 of a film by a little known writer/director named George Lucas changed all that.

Star Wars and its amazing visuals completely transformed public expectations of how science-fiction should look. This fact that was not lost on the producer of *Doctor Who* at the time, Graham Williams. Whilst painfully aware that *Doctor Who* was never going to be able to compete with the complex and expensive motion control shots and animatronic creatures brought to life by Lucas' Industrial Light and Magic effects facility, the idea of introducing a friendly – and merchandisable – robotic character into the mix was an attractive proposition.

K9 sees Sarah off on her adventure in *The Five Doctors*.

Writers Bob Baker and Dave Martin provided the perfect opportunity to implement this plan when they delivered their scripts for the 1977 story *The Invisible Enemy*: a fast-paced space adventure featuring a scientist called Professor Marius, who owned a dog-shaped mobile computer named K9.

Seeing the potential of K9 as an ongoing character (one that combined the fussy, English eccentricities of C-3PO and the 'cute'



factor of R2-D2) Williams charged visual effects designer Ian Scoones to come up with a design that could be achieved as a totally self-contained radio-controlled prop. This would mean that there would be no possibility of viewers suspecting that the robot was just a man in a suit. With an acknowledged background in Gothic horror rather than science fiction, it is perhaps not surprising that Scoones' design has been described by those who saw it at the time as a 'heavily armored robot Doberman'. It is then fortuitous that, faced with an impossibly heavy workload on *The Invisible Enemy*, Scoones decided to bring in fellow designer Tony Harding to handle the studio props, leaving him free to concentrate on his preferred area of miniature effects.

In retrospect it is remarkable that Tony pretty much nails the design of K9 on his first attempt, envisioning a squared-off, terrier-like shape, with radar dish ears, an aerial tail and blaster for a nose. The final build is extremely close to the original design, although there was a hasty last-minute revision to the ultimate shape of the prop's head in order to incorporate some of the additional mechanics needed to allow the 'mouth' to issue a stream of ticker tape. This change resulted in the principal radio-controlled filming prop and the lightweight, non-mechanized dummy version being noticeable different!

A popular addition to the TARDIS crew, K9 featured in many *Doctor Who* adventures, remaining a strong part of the programme's line up. Several different versions of the character came and went (some established as being copies built by the Doctor based upon the design of Professor Marius' original) before finally being permanently retired from the series in 1980 in the Steven Gallagher story *Warriors' Gate*. Public outcry at the BBC's decision to remove K9 from *Doctor Who* resulted in a pilot for a proposed spin-off series, teaming up the robotic dog with popular companion Sarah Jane Smith, played by Elisabeth Sladen. Set on present day Earth rather than in a more fantastical environment, the pilot saw Sarah and K9 pitted against devil worshippers in a rural English village.

A day on the beach for K9, the Fourth Doctor and Romana.

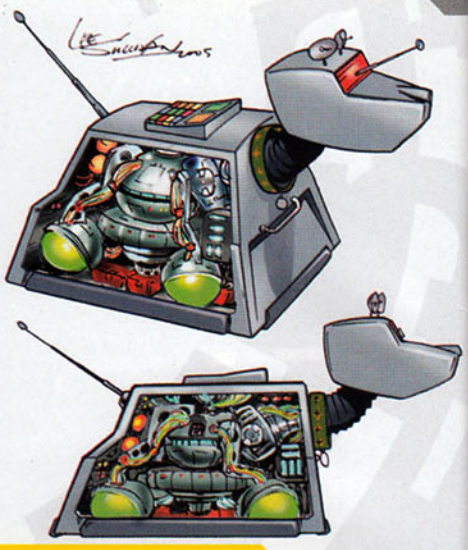
Whilst the *K9 & Company* pilot episode was not successful enough to warrant a full series, the connection between Sarah and K9 was further cemented when they appeared together again for the 20th Anniversary *Doctor Who* adventure *The Five Doctors*. These appearances were the seeds for K9 – and Sarah's – return over twenty years later.

The 2005 revival of *Doctor Who* was a resounding success, and with good public reaction to icons from the programme's past being included in this new incarnation, the decision was made to reintroduce classic characters to a new audience. Top of the list was Sarah Jane Smith, and, following established continuity, if Sarah was to return then so too was K9.

As with the Daleks, *Doctor Who*'s executive producer, Russell T Davies was adamant that the design of K9 should not be updated, and that the prop should look as close as possible to how it had last been seen in the series. The only concession to the passage of time was that this version of K9 was to be heavily rusted and corroded, and that his interior workings should reflect the organic coral-and-copper look that was present in the latest version of the TARDIS interior, and was now established as being the look associated with Time Lord technology.

Having successfully handled the rebuild of the Daleks, I was lucky enough to be given the job of handling the return of K9, although the interior radio-control workings were to be the responsibility of Cardiff based technician, Colin Newman. This made perfect sense as it was Colin who would be operating the prop on set and there is nothing worse for an effects technician than being handed a prop to operate that you didn't build!

Although I knew that the original radio-controlled prop from the 1970's was still in existence, I was fortunate enough to have in my possession the dummy 'stunt' prop that had been built at the same time, plus a head



Top Right: Lee Sullivan's orginal sketches for K9's interior workings.
Middle Right: Mike Tucker's revised sketch.
Bottom Right: As it appeared on screen.

The original K9 bodyshell prop is prepared for an upgrade.

that better resembled the main version. I decided that starting with this hollow empty shell was the preferable solution as the cracks and scratches that had accumulated on the prop over the years actually helped give the aged impression that the production were trying to achieve. I also felt that there was a nice sense of connection with this 'new' incarnation of K9 being constructed around one of the original body shells.

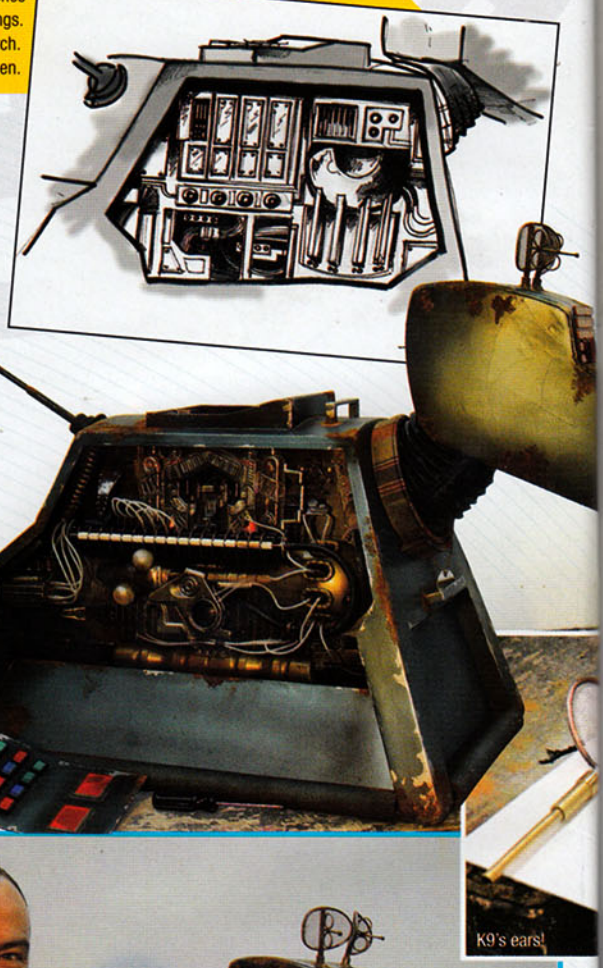
Unleashed...

On a rare change from usual procedure, I was given free rein by the art department in Cardiff to come up with designs for the interior workings. I was aware that Lee Sullivan (a former comic strip artist for *Doctor Who Magazine*) was very keen to be involved with the new series, so I asked him to come up with a color rendering of a possible interior to show the production. Lee did a really nice job, although the final version that we built actually ended up more closely resembling a combination of sketches done by myself and Alan Brannan, one of my assistants.

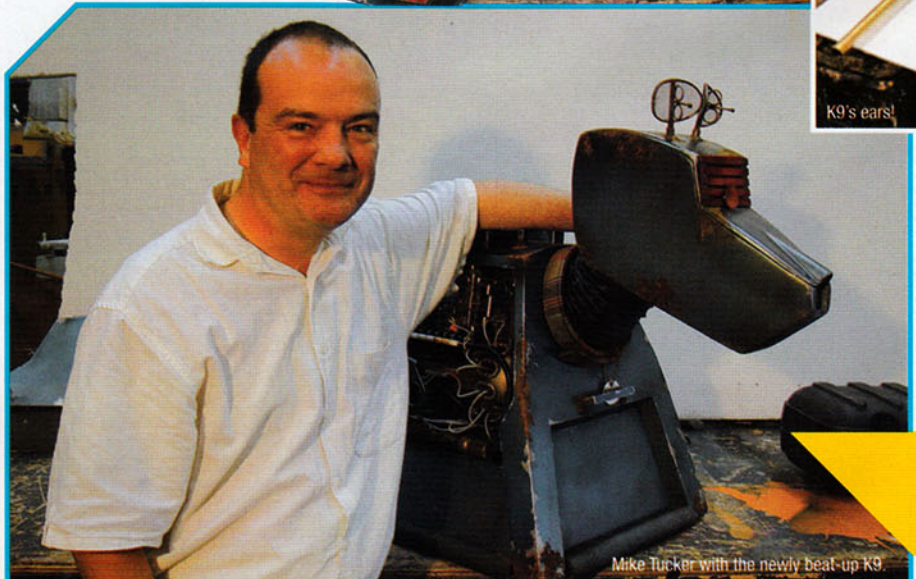
Having shown the production team a set of photos of the rather battered looking K9 body shell, and having got approval for what we were intending to do, I brought the prop into the workshop. Nick Kool stripped the prop down to its basic components, fixing any major structural defects and cutting out the side panel that would be needed for access (the dummy body had never had the access panels that were necessary on the principal prop).

The fiberglass shell was then given a finish that implied peeling paint and rusted metal. Silver paint was applied to edges to suggest that the paint had been worn through to the bare metal underneath, whilst rust patches were created using a combination of spray glue and cocoa powder.

Nick also constructed new details, such as the ears, tail, gun and back panel, although vintage Radio Spares electrical parts



K9's ears!



Mike Tucker with the newly beat-up K9.

were used wherever possible to help retain the feel of the original prop. Alan Brannan concentrated on the interior workings, using a combination of old computer parts and resin cast details to create the impression of a busy, complicated and other-worldly machine.

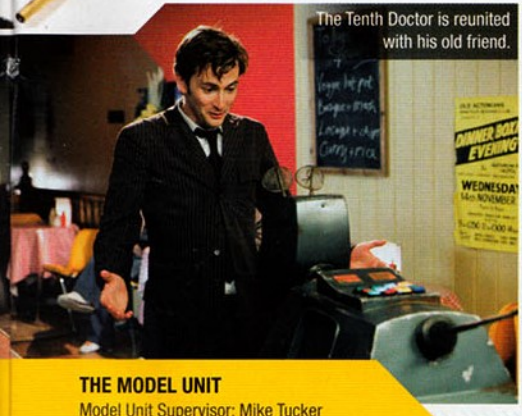
The final prop was delivered to Cardiff for Colin Newman to fit the radio-control systems and the refurbished prop made its appearance in *School Reunion* in April 2006 – 29 years after its first appearance.

The return of such an iconic character had one more twist, however. As written, the script had K9 sacrificing himself, blowing up the Krillitane creatures by firing his blaster at their cans of flammable oil. A last-minute reprieve meant that a new, non-rusted version of the prop was needed for the show's final scenes. With no time to rework the existing prop, I suggested that the production contact Mat Irvine, who had the original prop in his possession and had kept the radio-control gear up-to-date for the occasional convention appearance.

Thankfully Mat was able to charge up the prop's batteries and make it down to the shoot in time, resulting in both of the original K9 props appearing on screen once more.

Russell's instincts about not altering the look of K9 were proved to be good and despite Rose's comment about him looking 'a bit disco' new K9 toys have proved as popular with children as the original ones produced by Denys Fisher in the 1970's.

K9 continued to make occasional appearances in *The Sarah Jane Adventures* series spun-off from *Doctor Who*, as well as in a new incarnation in his own series.



The Tenth Doctor is reunited with his old friend.

THE MODEL UNIT

Model Unit Supervisor: Mike Tucker
Model Unit Crew: Nick Kool, Alan Brannan
Concept Art: Lee Sullivan

A Dog's Best Friend...

Louise Jameson, who was Leela, the savage companion of the Fourth Doctor, played by Tom Baker, tells *Doctor Who Insider* what it was like to work with a robotic dog as a co-star...

Some people that worked with K9 weren't very fond of him – what did you think of him?

I loved K9. And mainly because of the dynamic. When John Leeson [the voice of K9] joined the rehearsal room things got very much easier. There was a three-way relationship going on. John, bless him, connected with both Tom and me very strongly. He'd do the crossword with Tom, he'd chat about luvveys with me... The BBC had this very weird process whereby they had to hire their own props. It meant that we couldn't have the actual K9 in the rehearsal room, you had to have John Leeson running around on all fours, or on his knees. He used to learn the lines and do it, so it meant that we actually formed a very strong relationship because we were actually working with a human being. We were working with a personality. And I really believe this transferred itself when we got to the studio and we were talking to the tin dog. We had the memory of the proper relationship from the rehearsal room and therefore that affection transferred itself onto this rather bad prop which couldn't go upstairs, move quickly or turn round in a hurry.

Was it difficult for K9 to get around?

Occasionally, because it was multi-camera, they'd cut to us and literally two burly men would come in, lift him up and put him down somewhere else off camera, just out of sight. We'd have to ignore all that going on and just assume he'd traveled from A to B.

Was it strange having to always bend down to be in shot with the dog?

That's alright, you just crouch, you just do it. I love K9. I really think having John there makes the difference, because otherwise you don't learn to connect with it. Tom and I did, we really did.

Were you aware of K9 being brought into the show as a direct result of R2-D2 in *Star Wars*?

I was completely ignorant of all that I'm afraid. I didn't get the K9 joke until about the fourth episode. I just thought they'd decided to call it K, 9.

I had a dog at the time called Bosie, and I didn't like leaving him at home. So I used to bring him in and pretend he was K9 because the security people didn't know that K9 was a robot. I'd say he was playing K9 and take him into the rehearsal room [laughs].

Louise Jameson and Tom Baker pose for the press with their new robotic pet.

Victory of the Daleks

Summoned to London in 1941 by Winston Churchill, the Doctor discovers his oldest enemies are the willing servants of the British government. But what are they really up to?

Dr Edwin Bracewell

Believed by everyone – including himself – to be a human scientist, Dr Bracewell was actually an android created by the Daleks. The Daleks attempted to destroy the Earth by detonating Bracewell's power source, an Oblivion Continuum.

Ironside Dalek

Allegedly created by Dr Bracewell, the 'Ironsides' were believed to be mobile, automated battle tanks with which Winston Churchill hoped to win the war. In truth, the Ironsides were actually Daleks that had escaped the destruction of their race by falling back through time.

Winning the War

The mighty Ironside battle tanks seemed too good to be true – as indeed they were – but Churchill seized upon their potential to swing the war against Hitler in Britain's favor. Their deadly firepower was able to destroy a German bomber plane with a single blast.

DOCTOR WHO

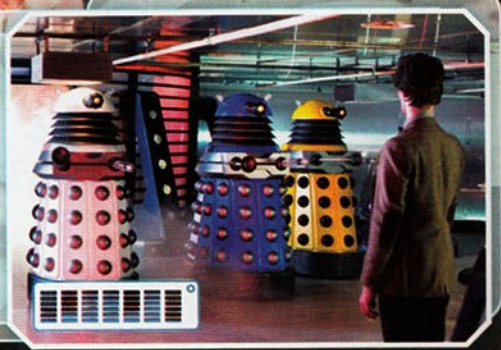
Winston Churchill

An old acquaintance of the Doctor's, Britain's Prime Minister was able to phone the TARDIS to summon the Doctor in times of need. Although friendly with the Doctor, Churchill was eager to acquire the TARDIS to help win the war against the Nazis. He was not above resorting to slight-of-hand to steal the key to the Doctor's ship.

- 219.273

The Doctor

Believing that the Daleks to have finally been destroyed, the Doctor was shocked to discover his old foes in war-time London. Using the Doctor's testimony to their authenticity, the Daleks were able to create a Dalek paradigm from which a new race would be created.



"We are human-point-two. You will become like us."

THE CYBERMEN!

Once human themselves, the Cybermen have replaced flesh and blood with plastic and steel, giving them incredible strength and allowing them to survive in extreme conditions. Emotion has been removed from their brains, making them creatures of pure and ruthless logic.

The original Cybermen came from Earth's twin planet, Mondas which was destroyed when it returned to drain the Earth's energy but absorbed more than it could it take. Adopting the planet Telos as their new home planet, the Cybermen embarked on a crusade of conquest, invading other worlds and subjecting humanoid victims to cyber-conversion. However, when their enemies united to destroy them in the Cyber-Wars, the Cybermen were all but wiped out.

An alternate race of Cybermen was created on an Earth in a parallel universe. Robotic suits, designed to house human brains were developed by Cybus Industries, led by the company's owner, the crippled business tycoon, John Lumic. Once a brain had been transferred into a Cyber body, its emotions were suppressed by an inhibitor chip. This prevented the human brain from being traumatised by the fear and pain induced by the cyber-conversion.

The Cybus Industries Cybermen were eventually able to penetrate our universe where they established an interstellar empire to pursue their goals of conquest and conversion.

Using stolen Dalek technology, the Cybermen are able to travel back in time to Victorian England in 1851. There they ally themselves with the ruthless Mercy Hartigan who assists them in their plans for the conquest of the Earth. Using a slave labor force of children, the Cybermen construct a giant Cyberking, controlled by Hartigan, which threatens to destroy the whole of London.

The Next Doctor [2008]

To assist them in their plans for conquest in Victorian London, the Cybermen created Cybershades – simple, mute creatures with the converted brains of dogs and cats that moved on all fours.
The Next Doctor [2008]

The Cybermen launched their invasion of London in the late 20th century by hiding in the network of tunnels and sewers beneath the streets of the city.
The Invasion [1968]

In the year 2070, the Cybermen attacked a base on the Moon which used gravity to manipulate the Earth's weather systems. The Cybermen attempted to use the base to devastate the Earth prior to an invasion. However, they fell victim to gravity themselves when they and their ships were repelled into space by the base's gravity probe. ***The Moonbase*** [1967]

The Cybermen were all but destroyed when their vulnerability to gold was discovered. Following their defeat in the Cyber-Wars, the Cybermen returned to destroy Voga, the planet of gold. ***Revenge of the Cybermen*** [1975]

Led by the Cyber Controller, the Cybermen attempted to change history by using Halley's Comet to destroy the Earth, and thus preventing the destruction of their original home planet, Mondas. ***Attack of the Cybermen*** [1985]

"You are inferior. Man will be reborn as Cyberman."

On Earth in 1988, the Seventh Doctor and Ace battled to prevent a squad of Cybermen from acquiring a living statue which was in fact an ancient and powerful Time Lord artefact. ***Silver Nemesis*** [1988]

Drawn into the Game of Rassilon on the Doctor's home planet of Gallifrey, the Cybermen fell victim to the superior force of a Raston Warrior Robot. ***The Five Doctors*** [1983]

Trapped in their frozen tombs on Telos, the Cybermen used small creatures known as Cybermats to attack the Second Doctor and his human friends.
The Tomb of the Cybermen [1967]

Rory Pond confronted the Twelfth Cyber Legion, demanding to know the location of Amy, his kidnapped wife. The Cybermen were forced to cooperate when, thanks to a dramatic warning from the Eleventh Doctor, the ships of their fleet were completely destroyed. ***A Good Man Goes to War*** [2011]

John Lumic, creator of the Cybus Industries Cybermen was himself 'upgraded' when he was converted by his own creations into their Cyber Controller. He was ultimately destroyed when he fell from an airship into his burning factory.
The Age of Steel [2006]

The First Doctor encountered the Cybermen when they infiltrated the Snowcap base at the South Pole. The Doctor was aware of the existence of their planet Mondas and predicted that it would be destroyed when it absorbed too much energy.
The Tenth Planet [1966]

"Delete! Delete! Delete!"

BACK ON TARGET

Cavan Scott takes a journey into peril to discover why the classic Target *Doctor Who* books are undergoing a 21st century revival...

Doctor Who fans have never had it so good. These days we're used to having our collection of *Doctor Who* DVDs, Blu-rays or downloads, allowing us to watch our favorite episodes whenever we want.

Back in the 1970's, things were different. If you missed an episode, that was it. Yes, there was a slight possibility that it might be repeated, but that was the exception rather than the norm. But all was not lost. In 1972 a publishing company by the name of Target Books contacted *Doctor Who* producer, Barry Letts with an interesting proposal.

> ***"I can remember exactly where I was when I bought every single Target book."***

Target was already due to republish the three *Doctor Who* novelizations that had first appeared in the UK in the 1960's, including David Whitaker's *Doctor Who and the Daleks*. Would Letts be interested in discussing the rights for novelizations of more recent stories?

Always keen to raise *Doctor Who*'s profile, Barry agreed. Two years later, the first original Target novelizations hit the shelves. Despite a mauling from the literary press, British fans lapped up Terrance Dick's *The Auton Invasion* and *The Cave Monsters* by Malcolm Hulke. Further novelizations were planned and a publishing phenomenon was born. Over a period of 21 years, Target would publish 156 individual titles with worldwide sales of well over 13 million copies.

They were magical books, full of cozy stock descriptions. Nine times out of ten, the TARDIS would land with a 'wheezing, groaning noise'. Within its 'ultra-modern control room', we'd discover the Doctor who, depending on which body he was wearing, would have 'a hawk-like nose and an old/young face' or have an

Fourth Doctor, Tom Baker reading aloud one of his own adventures.

incredibly long scarf draped around his person with 'a casual bohemian elegance'.

"I can remember exactly where I was when I bought every single Target book," admits long-time fan and TV series writer Gareth Roberts, "You'd head into town with no idea what you'd find. Usually it was something quite recent like *The Horns of Nimon*, but sometimes you'd turn the corner and it would be *The Dalek Invasion of Earth* or *The Tomb of the Cybermen*, stories you'd never seen before. It was always a huge moment."

An end and a beginning

Fast-forward to 1994 and Target's day seemed to have passed. The TV series had disappeared five years previously and all but five of the stories had been novelized. The remainder, including three from Douglas Adams, were tied up in rights issues and were never likely to see the light of day. With the growing popularity of home video, the very concept of novelizations seemed anachronistic. Target books were consigned to history, but they weren't forgotten.

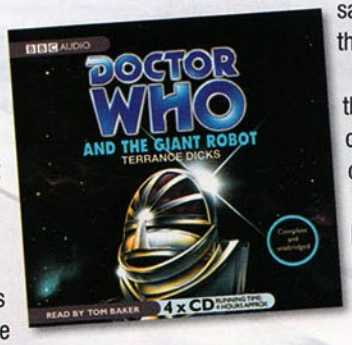
In fact, in recent years they've undergone something of a regeneration, coming back as a series of audiobooks, read by actors from the TV series.

"The audiobooks simply came for my love of the Target novelizations," admits Michael Stevens, commissioning editor at AudioGO, which has been producing the unabridged readings of the classic novelizations since 2005, "They were out of print and effectively out of circulation. Yes, you could buy second-hand copies but they were getting increasingly expensive. Making audiobook versions seemed the next obvious step."

After releasing the first three novelizations from the 1960's in early 2005, Michael launched the ongoing range with *The Cave Monsters*, read by Caroline John (Liz Shaw) and *The Giant Robot*, read by Tom Baker (the Fourth Doctor himself). "Getting Tom was a real coup at the time," Michael recalls, "It's so easy to forget these days that he just wasn't so visible in *Doctor Who* terms as he is now. But it was a great launch to the series. Saying that, I chose not to reveal to him how I'd got him to sign my copy of *The Invisible Enemy* back in 1978!"

Now a huge success, the audiobooks are released once a month between February and September, with the rest of the year taken up with brand new audio dramas starring Tom Baker. Stevens admits that juggling the release schedule can be quite tricky – although it's a challenge he relishes. "I've tried to make sure the spread of Doctors is equal, although I also have to bear in mind what the home entertainment range is doing. There's not a lot of point bringing out a Target reading if the DVD of that story is about to appear."

So far, all of the first seven Doctors have been represented except for one multi-colored exception. "Yes, yes, I know," Michael raises his hands in supplication. "We have had complaints that there haven't been any Sixth Doctor stories, but that will all change with the release of *The Twin Dilemma* in early 2012. And I promise that there will be some other nice surprises planned, although I can't say too much about those."



He does reveal that there is another classic Dalek story on the way to join *The Chase*, read by Maureen O'Brien with Nicholas Briggs as the Daleks. Also out later this year is Second Doctor adventure, *Fury from the Deep*, read by David Troughton. "Oh, and there's going to be some more classic audio originals." he adds with a sly smile.

Revisiting The Stones of Blood

David Fisher talks exclusively to *Insider* about his new audio novelization…

Why didn't you write the original novelization for *The Stones of Blood* back in 1980?

I wasn't asked. In fact, I only heard that my first two *Doctor Whos* – this and *The Androids of Tara* – had been novelized by Terrance Dicks after they were published. I fell out with my agent over it but he just tried to assure me that there was no money in it. 'If that's the case,' I said, 'then why on earth is Terrance wasting his time doing them?'

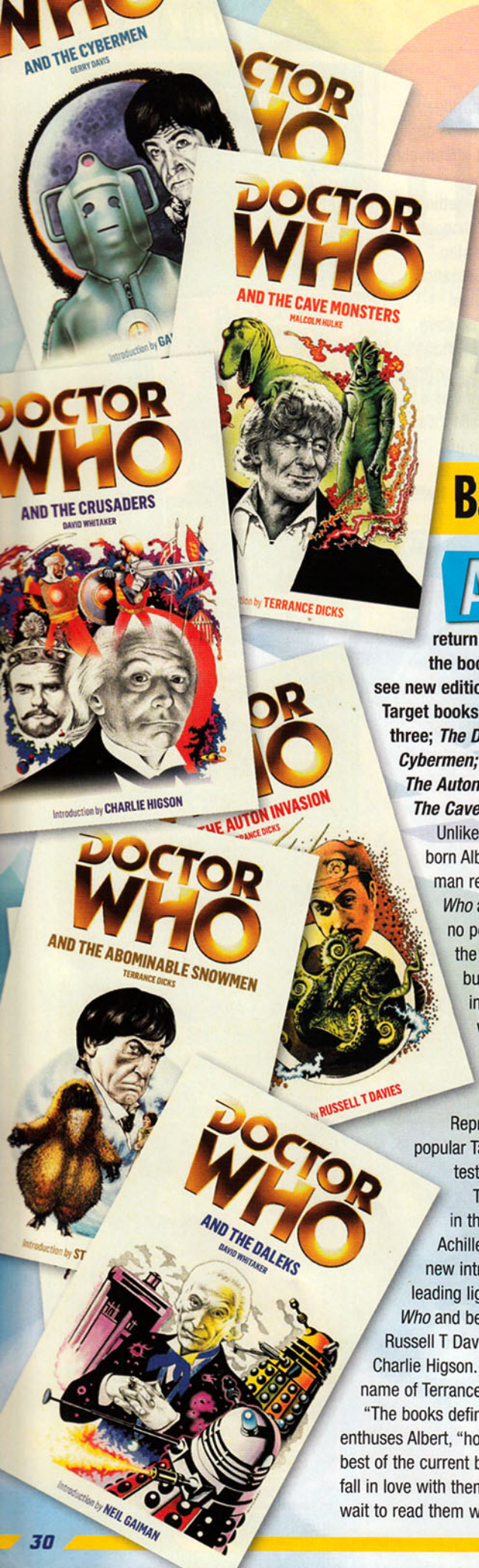
Has the new novelization given you the chance to go back and do things you couldn't do on TV?

It was tempting, but Michael Stevens kept me on the straight and narrow, telling me not to go too far. I've been able to have a little more fun with the history and to flesh out the characters. One thing that has changed is the justice machines. In the final programme they were flashing lights, mainly because we couldn't decide what they would look like. My original script had them as floating globes, which they are again in the book. It's rather difficult to describe flashing lights, after all.

Would you like to revisit *The Androids of Tara* in the same way?

It's something we're currently talking about. I've written a couple of sample chapters.

David Fisher, author of *The Stones of Blood*.



Rewriting history

The classic audio originals are a new range that launched last month with a brand new audio novelization of 1978's *The Stones of Blood*. "I've very fond memories of reading *The Stones of Blood* when I was a kid," Michael explains, "but Terrance Dicks' version is a very slender book. I always thought there was more story to tell so I approached original author David Fisher to see if he'd write a brand new, slightly more in-depth, novelization. He jumped at the chance."

So are we to take it that the updated tale of druidic sects, homicidal standing stones and human sacrifice is only the beginning? "There's more in the pipeline," Michael confides. "A new version of Fisher's *The Androids of Tara* is on the cards, and there are some very exciting plans for some well-loved 1980s stories, but other than that my lips are sealed."

Back on the shelf

Away from the CD player, Target novelizations are also about to return to their natural home – the bookshelf. August 2011 will see new editions of six of the original Target books, featuring Doctors one to three; *The Daleks; The Crusaders; The Cybermen; The Abominable Snowmen; The Auton Invasion* and *The Cave Monsters.*

Unlike Michael, American-born Albert DePetrillo, the man responsible for *Doctor Who* at BBC Books, had no personal experience of the Target novelizations, but was fully aware of their influence. "We've been trying to work out how to reintroduce classic *Doctor Who* into the books ever since the show came back in 2005. Reprinting some of the most popular Target novels is a great way to test the water."

The six releases, resplendent in their original cover art by Chris Achilleos, also come with brand new introductions written by some leading lights in the world of *Doctor Who* and beyond – from Neil Gaiman and Russell T Davies to Stephen Baxter and Charlie Higson. Oh, and some chap by the name of Terrance Dicks.

"The books definitely stand the test of time," enthuses Albert, "holding their own against the best of the current books. Fans new and old will fall in love with them all over again. I know I can't wait to read them with my boys."

But this isn't the end of the story. April 2012 will see another brand new novelization, this time in book form. Douglas Adams' *Shada* was set to wrap up Season 17 back in 1979 until industrial action by BBC technicians saw filming abandoned. "Publishing Douglas's *Doctor Who* work has long been our dream," continues Albert, "but his estate has never been keen." Then last year they changed their mind, impressed with recent *Doctor Who* novels including *The Coming of the Terraphiles* by Michael Moorcock. The enviable task of novelizing *Doctor Who*'s most famous lost story has fallen to Gareth Roberts. "It was a shortlist of one," Albert admits, "Gareth writes some of the funniest *Doctor Who* around and I knew he's a huge fan of Douglas's work. It was the perfect fit."

> ***"Gareth writes some of the funniest Doctor Who around, it was the perfect fit."***

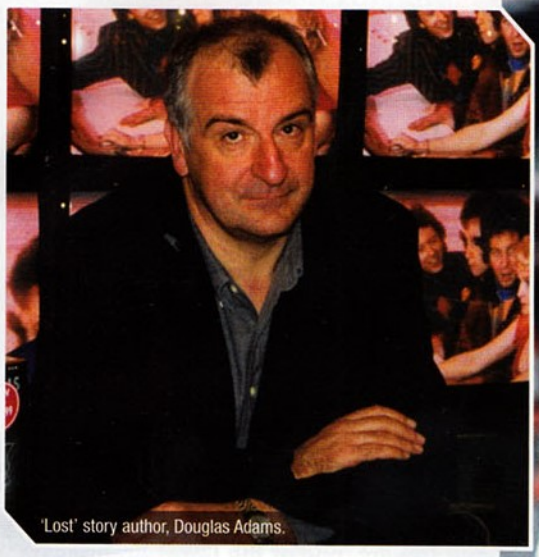
Exciting adventures to come?

But what of the holy grail of Target fans? Could we ever see *The Impossible Astronaut* by Terrance Dicks sitting on our bookshelf, or listen to *The Doctor's Wife* audiobook by Neil Gaiman? "I never say never," Albert replies but does add that novelizations are a hard sell in today's world. "A novelization now needs to bring something extra to the experience. If we could do that for new *Who*, I'd be interested."

Michael Stevens agrees, "I'd consider it like a shot, but in the meantime we've got hundreds of Targets to work with. Those who have discovered the audiobooks have really taken Target to heart. It's great to know they're discovering a little bit of *Doctor Who* history."

Return to Shada

Gareth Roberts talks to *Insider* about Douglas Adams, new jokes and mind-sucking spheres…



'Lost' story author, Douglas Adams.

Romana and the Fourth Doctor enjoy a jolly good read in *Shada*.

How daunting is it to step into Douglas Adams' shoes?

Incredibly. When I sat down and started writing, I came up with the most wonderful opening paragraph – pure Douglas Adams pastiche. I was very happy with myself before I realized that I'd have to keep it up for the entire book. I soon decided against that and set about it in my own style.

Even though it never made it to the TV, *Shada* is pretty well known. What can you bring that's new to the tale?

Well, I'm not sure it *is* all that well known. Yes, there will be a core of people who know the general story, but there will be plenty of new fans that have never seen it. I just have to approach the book from the point of view that nobody knows anything about it and stay true to the original mystery.

Have you uncovered any new material in your research?

I've tracked down the final post-rehearsal script. It's not the one that was given away with the old BBC video. There's loads of new stuff in there. And then there's a handwritten scene. As far as I know, no one has ever seen it before.

It's all terribly exciting. I'm being given the chance to reveal new Douglas Adams' jokes!

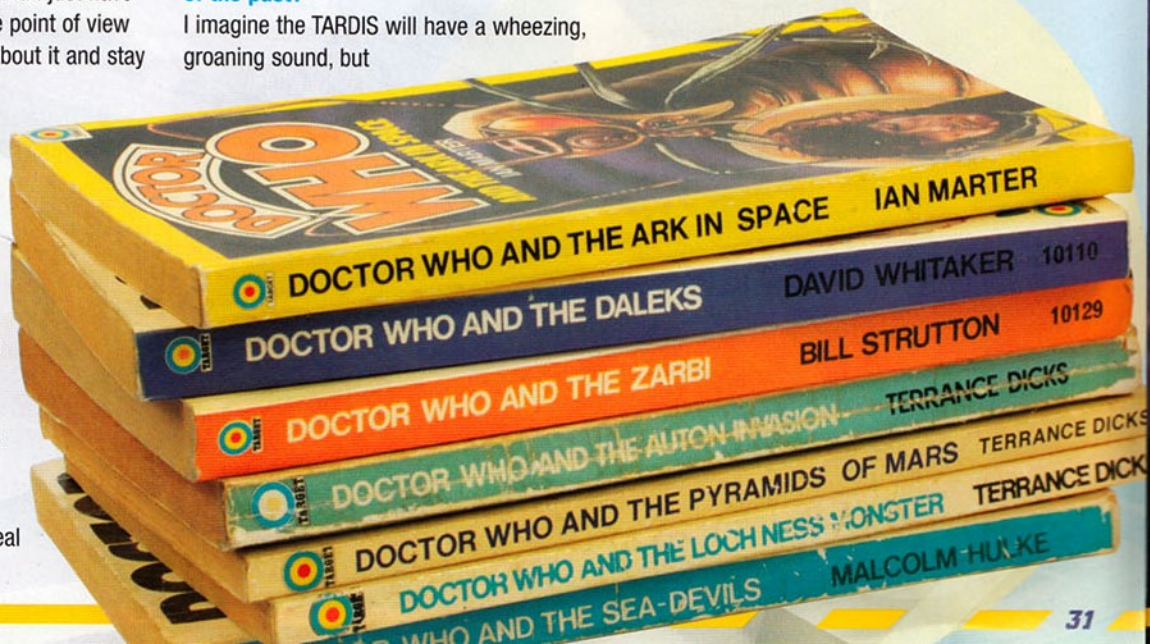
Is it tempting to keep tweaking the story?

Not so much the story, but I am adding a lot of background and character. Also, there isn't a lot of blood and guts in *Shada*. The nastiest thing that happens is that characters have their minds sucked out of their heads by floating spheres. On the screen that's over and done with in seconds, so I'm making it much more horrific.

Will there be any nods to the Target books of the past?

I imagine the TARDIS will have a wheezing, groaning sound, but I haven't got to that bit yet. There will be a few Target references I'm sure. The trick is not to put them in the middle so people don't get distracted from the story, but it can't hurt now and again.

For more details on the Classic Novel audio releases, visit **www.audiogo.com**.
For more information on the new editions of the Target novelisations, go to **www.eburypublishing.co.uk/bbcbooks.asp**


DOCTOR WHO AND THE ARK IN SPACE IAN MARTER
DOCTOR WHO AND THE DALEKS DAVID WHITAKER 10110
DOCTOR WHO AND THE ZARBI BILL STRUTTON 10129
DOCTOR WHO AND THE AUTON INVASION TERRANCE DICKS
DOCTOR WHO AND THE PYRAMIDS OF MARS TERRANCE DICKS
DOCTOR WHO AND THE LOCH NESS MONSTER TERRANCE DICK
DOCTOR WHO AND THE SEA-DEVILS MALCOLM HULKE

PARADISE TOWERS

First UK Broadcast: 1987
DVD: Warner Home Video
Released: August 09, 2011
$24.98

PARADISE TOWERS – WHERE ROBOTS RUN RIOT, THE RESIDENTS EAT YOU AND THERE'S SOMETHING NASTY IN THE BASEMENT...

TARDIS Crew:

The Seventh Doctor
He wants to how-you-do...

Melanie Bush
Known as Mel

Other Characters:

The Chief Caretaker
Rule-obsessed megalomaniac

Deputy Chief Caretaker
Just following orders

Fire Escape
Red Kangs are best!

Bin Liner
Building high for happiness

Tabby
Loves her tea and crumpets

Tilda
A dab hand in the kitchen

Maddy
Looking for a bigger apartment

Pex
Puts the world of Paradise Towers to rights!

WHAT YOU NEED TO KNOW:

The Sixth Doctor was traveling with Melanie Bush at the time of his regeneration into his seventh incarnation, which was caused by the latest schemes of renegade Time Lady the Rani. The Seventh Doctor and Mel formed a close bond and continued their adventures together aboard the TARDIS. Mel is something of a fitness freak – she once put the Sixth Doctor on a diet of carrot juice and regular sessions on a bike – so she's always keen to find new places to work out…

DVD EXTRA FEATURES:

- DVD Extra Features:
- Audio Commentary featuring writer Stephen Wyatt, sound designer Dick Mills and composer Mark Ayers
- *Horror on the High Rise* making-of featurette
- *Casting Sylvester* featurette
- Deleted and extended scenes
- Continuity
- *Girls! Girls! Girls!* - The Eighties
- Photo Gallery
- PDF materials: *Radio Times* Listings
- Production Note Subtitles

WHAT HAPPENS:

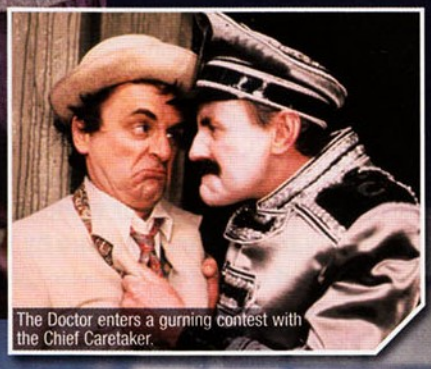
Mel is desperate to go for a swim, so the Doctor sets the coordinates for the famous Paradise Towers, one of the Great Architect Kroagnon's finest achievements. But what they find there is far from paradise – dirty, graffiti-covered corridors; teenagers called Kangs running wild; elderly female residents known as Rezzies with sinister dietary habits; and a caretaker force under the command of the rule-quoting Chief Caretaker. There's a mystery in Paradise Towers and that's something that the Doctor can never resist. Why are Kangs and Rezzies going missing? What happened to the Great Architect? Will Mel get her swim? And why is nobody allowed down into the basement of Paradise Towers on pain of death?

MAKING THE MYTH:

- Paradise Towers won all sorts of awards back in the 21st century
- Nothing's just rubbish if you have an enquiring mind.
- There's a spectacular swimming pool on the planet Griophos for the exclusive use of the Gulmeri – a race of flesh-eating octopi!
- The Doctor had to jettison the TARDIS swimming pool. He must have had a new one installed in time for The Eleventh Doctor's tumble through the TARDIS in *The Eleventh Hour*.
- The Doctor's clothes are "high fabshion" and "ice hot" – but clothes don't maketh the man.
- Mel has lovely manners.
- A 327 Appendix 3 subsection 9 death is not a pretty way to go.
- There's nothing quite like tea and crumpets.
- People don't just vanish. Do they?
- Amongst the Great Architect Kroagnon's most noted works are Golden Dream Park, the Bridge of Perpetual Motion and Miracle City.
- The Doctor isn't a power-crazed psychopath.
- There's always something left behind.
- Build high for happiness!

Mel falls victim to hungry Rezzies, Tabby and Tilda.

The Seventh Doctor and Mel are less than impressed with 'Paradise'.


The Doctor enters a gurning contest with the Chief Caretaker.

FACT INTO FICTION:

» The swimming pool used in *Paradise Towers* was unheated, which caused actress Bonnie Langford to turn blue with cold during filming of the crab robot attack on Mel.

WHAT THEY SAID...

"Villains are always fun to play. You spend most of your life trying to be likable in order to make a living, so it's fun to exercise the evil side of your nature."

RICHARD BRIERS (CHIEF CARETAKER)

"I thought the story was very dark. It was a bit spooky for a young audience, but it is good for children to see that sometimes people are not what they appear to be. I think it became frightening when Richard Briers became all peculiar. He scared me, and I was there with him and knew he was in make-up."

JUDY CORNWELL (MADDY)

Further Adventures

THE GREATEST SHOW IN THE GALAXY BY STEPHEN WYATT (DVD, AVAILABLE SOON)

Roll up for Stephen Wyatt's second script for *Doctor Who*, as the Seventh Doctor and Ace fight evil clowns, all for the entertainment of the Gods of Ragnarok.

Compiled by: Mark Wright Art by: Clayton Hickman

THE SUN MAKERS

ON PLUTO, IT'S A CASE OF THE TAXMAN COMETH FOR THE FOURTH DOCTOR AND LEELA...

First UK Broadcast: 1977
DVD: Warner Home Video
Released: August 09, 2011
$24.98

WHAT YOU NEED TO KNOW:

Since traveling with the tribal warrior Leela, the Doctor has embarked on a series of terrifying adventures that have taken the TARDIS to a sandminer in the far future, Victorian London and the remote lighthouse on Fang Rock – where the time-travelers battled a shape-changing Rutan. Following this horrific adventure, the Doctor and Leela arrived at the Bi-Al foundation where they defeated the Nucleus of the Swarm and found a new friend to join their travels – K9. With his vast databank and defensive capability, K9 would prove to be an invaluable ally for the Doctor's adventures…

TARDIS Crew:

The Doctor
Mad as a hatter!

Leela
A warrior of the Sevateem

K9
A sort of friend

WHAT HAPPENS:

The TARDIS lands beneath the six artificial suns of Pluto in the far future. There, the population of workers are little better than slaves, taxed into poverty by The Company run by Gatherer Hade and the greedy, profit-motivated Collector. The Doctor, Leela and K9 join forces with a band of tough rebels who inhabit the lower walkways of Megropolis One and attempt to overthrow The Company. With mind-suppressing gas pumped throughout the city and massively outnumbered by The Company, the odds are stacked against the Doctor and his friends. The Time Lord might find himself with more than just a large tax bill to pay before this battle is over.

Other characters:

Gatherer Hade
Money-grabbing bureaucrat

The Collector
Looking for job satisfaction

Mandrel
Rebel leader

Goudry
Violent freedom fighter

Cordo
Having some cash-flow problems

MAKING THE MYTH:

- Even simple chess exposes the limitations of the machine mind.
- Curiosity is a crime on Pluto.
- All you need to pay taxes is a wily accountant – although paying taxes is more painful than a sacrifice to a tribal god.
- K9 can't bark, but he can track the Doctor Master.
- According to the Collector, the Doctor has a long history of violence and economic subversion – which is one way of describing centuries of adventures in time and space!
- The Doctor's hair goes frizzy if you leave it under the drier too long, he likes a jacket with lots of pockets and whispers when he's trying to open a safe.
- In the last market survey by the Usurians, Gallifrey was classified Grade 3, it's potential for commercial development correspondingly low. How rude!
- The Droge of Gabrielides once offered an entire star system for the Doctor's head.
- According to Professor Thripsted's *Flora and Fauna of the Universe*, the Usurians natural form is poisonous fungi – like sea kale with eyes.
- Business is business!

DVD EXTRA FEATURES:

- Audio Commentary featuring actors Tom Baker, Louise Jameson, Michael Keating and director Pennant Roberts
- *Running from the Tax Man* making-of featurette
- Outtakes
- Original BBC1 Trailer
- *The Doctor's Composer* - Part Two
- Photo Gallery
- PDF materials: *Radio Times* Listings
- Production Notes Subtitles

INTERVIEW: MICHAEL KEATING

FUTURE REVOLUTIONARY

Michael Keating, best known as *Blake's 7*'s Vila, recollects playing freedom fighter Goudry in *The Sun Makers*...

How did you come to be cast as Goudry in *The Sun Makers*?

I'd just left the National Theatre, and I'd been offered two parts – one was touring for 16 weeks in a play, but director Pennant Roberts had rung to ask if I'd be interested in doing a *Doctor Who*, so I decided to go for the artistic choice with *Doctor Who*! It was a great turning point in my career; it was work when I certainly needed work, and *Doctor Who* really led to me being cast in *Blake's 7* as Pennant Roberts was one of the original directors on that. It was the start of my science-fiction years.

What do you remember of working with Tom Baker who played the Doctor?

He was wonderful really. To paraphrase Arthur Miller in *A View from the Bridge*, Tom is a man who makes himself totally known. There was no standoffishness, he was totally Tom. He was an actor who spoke his mind and you knew where you were with him. I got on with him very well, and have loved him since.

***Doctor Who* has often filmed in strange locations – *The Sun Makers* was no exception, was it?**

We actually filmed in a deep shelter near a place called Camden Town in London. This place was built in World War 2 to house 7000 troops and you could still see the remains of the bunk beds. It was a weird place, you went to this funny little door round the back of Camden Town underground station, and we went down into these abandoned shelters. It was great preparation for playing Vila in *Blake's 7*!

What do you remember most of all about making *The Sun Makers*?

It was a joyous time doing it, because in those days we used to rehearse for television, unlike now where you're sometimes lucky if you get a script! We actually rehearsed it, thought about it, went out for drinks together. It was like being a rep actor and we had great fun doing it.

FACT INTO FICTION:

- The location for the roof of Megropolis One where the TARDIS lands was a tobacco factory near the English city of Bristol.
- *The Sun Makers* was influenced by the fact that Robert Holmes was having problems with his taxes at the time he wrote the story!

WHAT THEY SAID...

"We had a nice company working on *The Sun Makers*. It seemed to come together very well, and we had a lot of fun. Richard Leech's Gatherer had some quite stupendous dialogue. His performance was larger than life, and you could almost hear his voice reverberating around in his own head."

PENNANT ROBERTS, DIRECTOR

"I liked *The Sun Makers* because it had political content. I think it's very important that kids' TV does hold a moral alongside the story."

LOUISE JAMESON (LEELA)

Further Adventures

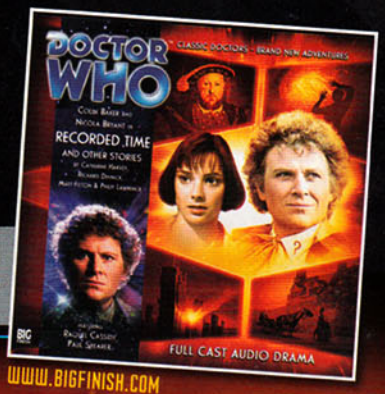
THE CAVES OF ANDROZANI BY ROBERT HOLMES (DVD, AVAILABLE NOW)

The Fifth Doctor encounters gunrunners, greedy conglomerates, ruthless politicians and a madman in the shadows on the planet Androzani in this classic story from Robert Holmes.

Compiled by: Mark Wright Art by: Lee Binding

RECORDED TIME AND OTHER STORIES

From Tudor despots to Doomsday weapons, the Sixth Doctor and Peri embark on four new adventures to celebrate the 150th *Doctor Who* release from Big Finish Productions.



BIG FINISH $24.02 RELEASED: OUT NOW
WRITERS: CATHERINE HARVEY, RICHARD DINNICK, MATT FITTON, PHILIP LAWRENCE STARRING: COLIN BAKER, NICOLA BRYANT

WWW.BIGFINISH.COM

Story One

Recorded History

by Catherine Harvey

The TARDIS lands in the court of Henry VIII and Peri immediately catches the wandering eye of everyone's favorite womanizing megalomaniac. As the current Queen fears for her position (and, indeed, her head), the Doctor begins to suspect that someone is playing with time itself.

Actress and director Catherine Green pitched for a slot in the 150th release when Big Finish issued an open call for submissions. The resulting adventure tries to right a few wrongs about Henry's second wife, Anne Boleyn. "It's been famously said that history is written by the victors," Catherine explains, "I think it's also been largely written by men. There are many reasons why Anne had such a bad press – and indeed why the King had her executed – but I've always felt Henry would have been a nightmare husband."

Story Two

Paradoxicide

by Richard Dinnick

In 1987, Richard Dinnick sent in a story idea to the *Doctor Who* production department at the BBC. "I received a nice reply from [script editor] Andrew Cartmel asking for a scene breakdown," recalls Richard, "and then the series was cancelled!"

Twenty-four years later, the story of a group of female warriors searching for a legendary archive of weapons of planetary destruction has finally seen the light of day. But was it difficult for journalist Richard to cram a story that has been gestating for over two decades into just 25 minutes? "The best advice I ever received about writing scripts is to always enter a scene late and leave it early. That's what I tried to do here so I could fit everything in!"

Story Three

A Most Excellent Match

by Matt Fitton

It's difficult to talk about Matt Fitton's story without revealing far too many spoilers. Needless to say, it's a crazy little tale, which drops the Doctor and Peri, quite literally, into the pages of Jane Austen. "I've loved Austen since school," Matt admits, "and didn't want all that work I did all those years ago to go entirely to waste."

Originally the story was pitched as a Fifth Doctor and Nyssa adventure, but Matt was thrilled to rework it for the Sixth incarnation and Peri: "I had to lose a bit about Nyssa's psi ability, but found that you can do some really interesting things with Peri. I'm afraid you'll have to listen to it to find out what they are." Oh, the little tease…

Story Four

Question Marks

by Philip Lawrence

The Doctor isn't himself in the last story of the anniversary anthology. Saying that, neither is Peri. As the story kicks off, we discover that all of the characters are suffering from complete amnesia – they have no idea where they are, how they know each other and what danger is waiting around the corner.

"I wanted to explore who we are without our memories," says writer Philip, "and those patterns of behavior we always fall into. The Sixth Doctor was a gift to write for as he's a very strong personality and here defaults to arrogance to cover his fear that he hasn't a clue what's going on. He's quite abrasive at times."

The fact that the characters didn't even know their own names brought its own challenge. "When writing audio, you need to name check everyone for the listener when you shift location," Philip admits, "but how do you do that when two of your characters don't even have names?" The solution Philip employed gave the story its enigmatic title.

Essential listening

Big Finish executive producer Nicholas Briggs reveals the ten Big Finish produced audio dramas that no fan should miss

The Holy Terror

Starring Colin Baker with Robert Jezek as Frobisher

"It's just so beautifully written by Rob Shearman [writer of 2005's TV story *Dalek*]. Plus, Frobisher the shape shifting penguin from the *Doctor Who Magazine* comic strip comes to life. Controversial, but a ripping, sometimes terrifying yarn."

Sword of Orion

Starring Paul McGann with India Fisher as Charley Pollard

"I wrote it! But seriously, folks, infamously damned by reviewers, *Sword of Orion* defied its bad press by becoming one of the most popular stories we've ever produced. It's Cybermen marching around killing people for goodness sake!"

The One Doctor

Starring Colin Baker with Bonnie Langford as Mel

"This is a brilliant example of how comedy can work really well in *Doctor Who*. Gareth Roberts and Clayton Hickman wrote a fabulously silly story; but it still has a really good plot and isn't just gags."

The Chimes of Midnight

Starring Paul McGann with India Fisher as Charley Pollard

"Another truly brilliant script from Rob Shearman. It's a brilliant, dark fantasy that keeps you guessing right until the end."

Spare Parts

Starring Peter Davison with Sarah Sutton as Nyssa

"Everybody loves it. A superb genesis of the Cybermen story, full of great characters and really touching moments."

The Rapture

Starring Sylvester McCoy with Sophie Aldred as Ace

"This was the first commission for writer Joe Lidster, who has such an energetic, in your face, realistic style. *Doctor Who* meets youth culture? A real landmark production."

The Girl Who Never Was

Starring Paul McGann with India Fisher as Charley Pollard

"This is a beautiful melding of emotional and action writing by Alan Barnes. It's the end of an era for the Eighth Doctor and Charlie. Charlie has a really charged adventure when she thinks the man she loves is dead."

Blue Forgotten Planet

Starring Colin Baker with India Fisher as Charley Pollard

"It's another huge emotional moment for Charley when we answer the question of why doesn't the Eighth Doctor recognise her if she was the Sixth Doctor's companion? The biggest compliment was that India thought it was a fitting farewell to her character."

A Death in the Family

Starring Sylvester McCoy with Sophie Aldred as Ace, Philip Olivier as Hex and Maggie Stables as Evelyn

"It's the strangest and possibly most moving thing we've ever done. A twisty-turny tale that will thrill, impress and reduce you to tears."

Eye of the Scorpion

Peter Davison with Nicola Bryant as Peri and Caroline Morris as Erimem

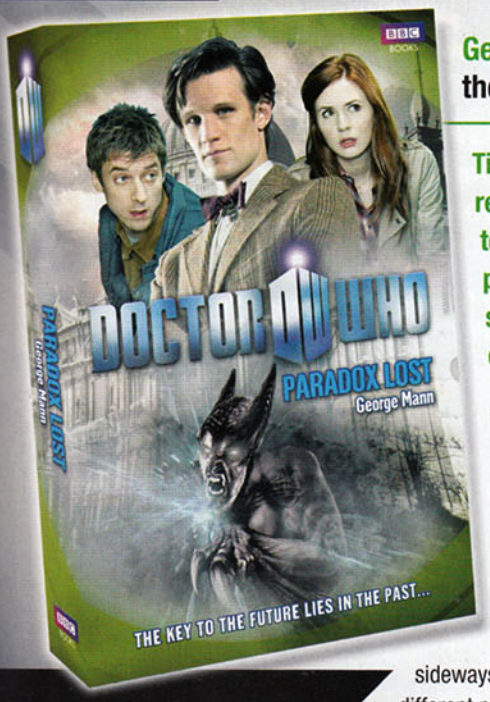
"It feels to me like a William Hartnell historical. Even though it's the beginning of a new companion in the form of Erimem, it's a nice, self-contained, gripping historical yarn."

Visit **www.bigfinish.com** to purchase.

Compiled by: Cavan Scott Art by: Alex Mallinson

PARADOX LOST

THE KEY TO THE FUTURE LIES IN THE PAST...



Doctor Who: Paradox Lost
BBC Books $11.99
Available: Now

George Mann reveals exclusively to *Doctor Who Insider* how he sent the Doctor on a time-twisting adventure in Edwardian England...

Time travel. Two words that represent one of the fundamental tenets of *Doctor Who*, that permeate the very fabric of the show and help to define the character of the Doctor.

For a writer, the TARDIS has to be one of the most liberating literary devices ever created. Not only does it provide the means by which to deposit the Doctor and his companions into any given situation, in any time or place, it also allows a writer to play with their narrative, to tell stories backwards, sideways or upside down, to look at things from a different perspective.

That was always my starting point with *Paradox Lost*. Fundamentally, I wanted it to be a twisty time-travel story, a narrative that eats its own tail. I wanted to make use of time travel and paradoxes to examine how the Doctor and his companions sometimes end up perpetuating their own adventures as a consequence of their actions. And I wanted monsters, too. Scary monsters that lurked in the shadows and devoured people's minds.

The Third Doctor had Edwardian tastes in clothes and motors.

It all began with an image I couldn't get out of my head: a skeletal robot being dredged from the River Thames in a strange, futuristic London. An impossible robot that had been in the water for nearly a thousand years, rusting beneath the waves, waiting patiently to be found and reactivated by a man named the Doctor…

It's the Doctor's encounter with this robot that kicks off a whole chain of events, paradoxes and shenanigans that see him dashing off to 1910 in an attempt to contain an alien threat: the spread of the Squall, psychic parasites from outside of the known universe. Someone has been conducting dangerous experiments with primitive time-travel technology and has inadvertently punched a hole through the dimensions, allowing the creatures in. So the Doctor goes gallivanting off to the past, leaving Amy and Rory in 2789 to put a stop to the experiments. Of course, things are rarely that simple.

I settled on 1910 as I adore the fashions and social conventions of that era, and I desperately wanted to write a scene in which the Doctor, driving an Edwardian roadster, was chased through London by a pack of baying monsters. Matt Smith's Doctor really seems to suit that era, too – he has something of the manner of an Edwardian eccentric about him.

I also liked the notion of the Doctor teaming up with a retired Victorian adventurer and essentially rehabilitating the man by offering him one last, momentous hurrah. There's something joyous in the idea of an aged hero helping the Doctor to save the day. That's where Professor Angelchrist came from, that idea of an old man who's able to take aliens and monsters in his stride because he's seen it all before. However, that's not to say the Doctor doesn't have a few surprises up his sleeve for Angelchrist!

Much of the novel is written from Rory's perspective, contrasting him with both Angelchrist, the progressive Victorian, and Arven, the artificial man. Rory develops a particular affinity with Arven, in part because he knows what it is to be a *thing*, a result of the 2000 years he spent as a Nestene duplicate.

The book isn't linear and jumps back and forth in time from chapter to chapter. I wanted the narrative to reflect how the Doctor sees time, how he's able to comprehend the interaction of events across time and space in a way the human characters find difficult to grasp. I think this is one of the key elements of modern *Doctor Who* that I was really eager to capture in the book – the notion that the Doctor understands everything on a different level because he grasps the subtleties of time and how it interacts with his actions.

Paradox Lost, therefore, is essentially a story about cause and effect, about time and consequence and how the actions of the Doctor and his companions can sometimes *create* situations rather than simply resolve them. But it's also, I hope, a fast-paced adventure story, with all the thrills that people have come to expect from *Doctor Who*. And, of course, a liberal dash of strange, grey-skinned monsters that suck out people's minds.

The Fifth Doctor listens to Kamelion's beautiful music in *The King's Demons*.

Robot Rampage!

Over the course of his many adventures, the Doctor has encountered a variety of robots – some friendly and some not quite so friendly...

The Robots of Death (1977)

The Fourth Doctor and Leela arrive on a barren world where vast mining machines, manned by humans and robots, are scraping the surface of the planet in search of precious minerals. Many of the robots, however, have been secretly reprogrammed by mad scientist Taren Capel and have murderous intentions and revolution on their minds...

The Invisible Enemy (1977)

In the year 5000 the Fourth Doctor finds himself infected by a deadly virus and takes refuge at a medical station where he meets K9, a robot dog created by Professor Marius. K9 helps Leela to defend the Doctor from hordes of patients also infected by the virus, and at the end of the adventure he leaves with them in the TARDIS. K9 went on to have lots of adventures with the Doctor over many, many years.

The King's Demons (1983)

In 1215 the Fifth Doctor, Tegan and Turlough find themselves in the court of King John. It doesn't take the Doctor long to realize that the King is actually an imposter, however. It soon transpires he's really a shape-shifting robot called Kamelion who is being controlled by the Doctor's old enemy, the Master.

Art by: Lee Binding

PERIOD CHIC

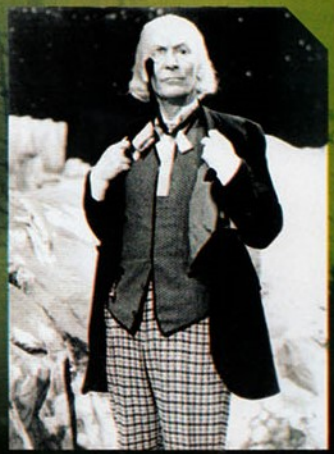
The Eleventh Doctor may at times come across as something of an Edwardian eccentric in his famous tweed jacket and bow tie, but his wasn't the first of the Doctor's incarnations to be influenced by the fashions of the period.

William Hartnell's First Doctor, all the way back in 1963, dressed very much in the Edwardian style, with an ensemble that included scarves, waistcoats, frock coats and even on one occasion a large, curved tobacco pipe!

The Third Doctor, during the time of his exile on Earth, drove a bright yellow car called Bessie, which was very similar in appearance to an old-fashioned Edwardian roadster. He also sported a rather fetching collection of velvet smoking jackets and capes, earning him the nickname 'The Dandy' from his more acerbic first incarnation.

The Fifth Doctor, similarly, was generally seen about town in an Edwardian cricketer's uniform, consisting of a cream frock coat, striped trousers, plimsolls and a Panama hat. Oh, and a stick of celery pinned to one lapel!

Even the Tenth Doctor spent some time in pre-war England, adopting a temporary human disguise in an effort to hide from the deadly 'Family of Blood'. During this time he took the role of a teacher at a boys boarding school, even going as far as wearing a traditional mortar board and gown.



Character Options/Underground Toys. $9.74 each.

SERIES SIX FIGURES

Available: Now

A new series on TV, and hot on the heels of the stories come the action figures. Pick of the bunch are the creepy Silence, which I'm looking at now. There are two different figures to choose from, one with a 'serene' face, and one with an 'angry' face. So you can pick and choose which to pit against the other figures in the range. These suited chaps stand head and shoulders above the normal figures, putting them in scale with what was seen on screen and they are jointed in all the usual places. Just don't put them down somewhere and look away…

Moving on, we have an Eleventh Doctor in a Stetson! Sporting the character's revised Series Six outfit, the likeness is great, and the figure even comes with a now-traditional teeny-weeny sonic screwdriver. He'll be needing that…

Next up is everyone's favorite green-eyed Ood, Nephew, who appeared in *The Doctor's Wife*. This is a traditional boiler-suited Ood as we have seen before, but with creepy green eyes!

Finally, in a nod to last season, there's a young Amelia Pond figure in nightshirt and jacket with red wellington boots on her feet. Very cute, and when posed with the TARDIS and Eleventh Doctor, it won't be long before those fish fingers are being dipped in custard again!

All these figures should be in stores now, but don't worry if you can't find the first ones I mentioned… which were… sorry, can't seem to remember what they were now… whatever they were, you should get them on sight!

Character Options/Underground Toys.

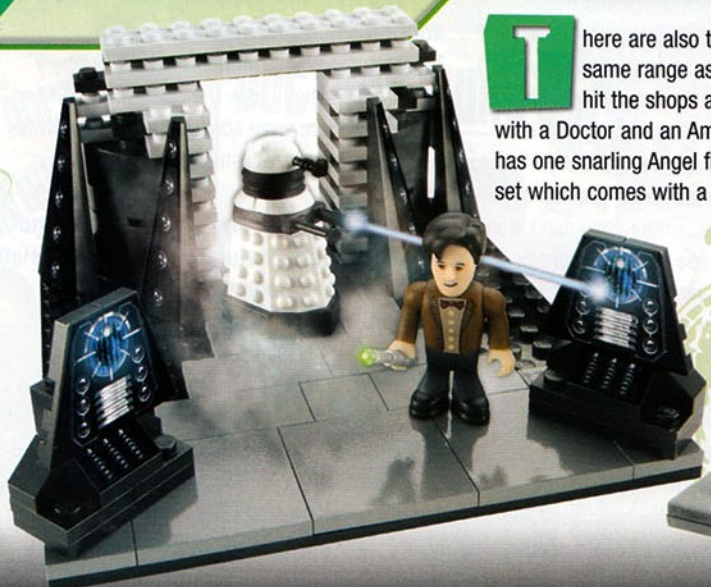
MINI-FIGURES

$11.69 (Angels set); **$12.99** (TARDIS set); **$11.69** (Progenitor set); **$1.99** each individual figure.

Available: August 2011

What a fabulous idea! Little one-inch-tall characters from *Doctor Who*, created in a familiar blocky style. The initial release contains ten different figures ranging from a cute little Eleventh Doctor (complete with a sonic screwdriver) and an Amy Pond, to a Smiler and a Silurian. What's so wonderful about them, is that they can be assembled in many ways – so Amy could have a Cyberman body… the Doctor's legs could adorn a Silurian, or a Dalek/Weeping Angel/Smiler hybrid can be created. The figures are very sweet and collectible, and come with a little base to stand them on (except the Daleks, which are baseless creatures). They come blind-bagged so it's a surprise what you get each time. Collecting has never been so much fun, and they're at pocket-money prices!

There are also three playsets available in the same range as the figures. The first ones to hit the shops are a TARDIS (which comes with a Doctor and an Amy); a *Time of Angels* set which has one snarling Angel figure; and a 'Dalek Progenitor' set which comes with a White 'Supreme' Dalek.



Compiled by: David J Howe

I WAS... OMEGA

Stephen Thorne is an experienced actor and voiceover artist who, between 1971 and 1976, clocked up four impressive guest appearances in *Doctor Who* – but always from behind a mask. Here Stephen talks to *Insider* about hooves, being welcomed into the *Doctor Who* family and wearing a yellow stocking as the Time Lord Omega…

Your first role in *Doctor Who* was as the demonic Azal in the Third Doctor story, *The Dæmons* – do you remember how you were cast?

I was originally just going to do the voice for Azal, but when they realized how tall I was, they said that I might as well do the whole thing. The actual part was going to be played by Michael Kilgarriff [previously the Cyber Controller in 1967's *The Tomb of the Cybermen*], so I did him out of a job! But he's an old friend, and didn't mind!

Azal had quite an impressive costume.

I had a chest wig, a back wig, these extraordinary hooves which were like high-heeled shoes and almost impossible to walk in; I had horns, I had a face mask, and a pair of false teeth made specially for me, which I asked if I could keep to scare my children with, but they wouldn't let me. Somewhere in the BBC is a pair of false teeth that fit only me! It really was most uncomfortable.

Stephen as the demonic Azal in *The Dæmons* (1971).

Above: The hard-headed Eldrad in the final episode of *The Hand of Fear* (1976).

Did you enjoy working with the *Doctor Who* cast?

They were all splendid; they were a sort of family in those days, that one was invited to join. I was most impressed and delighted by them, and they made me feel very welcome. It was the first time I met Nick Courtney [the Brigadier] who I became very good friends with and we did a lot of radio together after that. And Jon Pertwee [the Third Doctor] was very good. He was the most 'leading man' of all the Doctors I worked with. I remember sitting at his feet as he told story after story. He was the most wonderful raconteur.

Azal must have made an impression because you were then asked to play the part of renegade Time Lord, Omega in the tenth anniversary story, *The Three Doctors*, in 1972/3.

The Three Doctors was the best of all the *Doctor Who* stories I did. It was the one I most enjoyed and Omega was the best part. It was another very dramatic costume, but much more comfortable, except I couldn't see very much out of that mask. Jon Pertwee was always pushing me about, saying, "I can't see the camera if you stand there," and Patrick Troughton would say, "What do you mean you can't see the camera, they don't want to see you, they want to see the monster!" It was all very jolly.

Omega's head had to appear to have completely disappeared when he removed his mask. Were the special effects difficult to work with?

That was all done by Color Separation Overlay. It's a bit like being a piece of machinery. I had to wear a yellow stocking over my head because, together with the background color, if I wore yellow my face disappeared. The process took a long time, and I had to stand there because I wasn't grand enough to have a stand-in of any sort.

Later the same year, you returned as an Ogron in *Frontier in Space* – and you finally appeared in *Doctor Who* with an old friend…

Michael Kilgarrif and I played First and Second Ogron, which was great fun. There were all sorts of people who were also playing Ogrons, some of whom had served time in prison. They were quite fierce! Michael and I were quite circumspect in our dealings with them…

Your final role for *Doctor Who* on television was as Eldrad in *The Hand of Fear* with Tom Baker in 1976. Was it another uncomfortable costume?

The costume was extremely hot, very rubbery and sweaty. When I took the boots off at the end of the day, there were about two inches of water in the bottom where all the sweat had trickled down me!

You seem to have always hidden behind uncomfortable costumes and masks in all your *Doctor Who* appearances…

The mask does half the work for you. The audience isn't seeing you through the image, and if you go really over the top, you become a caricature. So you have to tone it down. The upside of being in those costumes is that I could come back and do other parts, because nobody had seen my face. It had its advantages!

Interview by Mark Wright.

DOCTOR WHO INSIDER

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